

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3381.

SATURDAY, AUGUST 13, 1892.

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The successful Candidates in all these Scholarships will be required to enter to the full course at St. Bartholomew's Hospital in the October succeeding the Examination. The Examination for these Scholarships will be held on September 25, 1892.

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CONTENTS.

MOUNTAINEERS ON MOUNTAINEERING	213
SELECTIONS FROM SWIFT	214
MEDIEVAL SCOTTISH POETRY	215
THE RACEHORSE	216
THE MIGRATION OF SYMBOLS	217
THE SUPPER OF TRIMALCHIO	218
AN ENGLISHMAN IN PARIS	219
NOVELS OF THE WEEK	220
LOCAL HISTORY	221
OUR LIBRARY TABLE—LIST OF NEW BOOKS	223-224
OF CONCORDANCE MAKING; BANTU; LEE P. GIBBINGS; A JACOBITE NARRATIVE	224-226
LITERARY GOSSIP	226
SCIENCE—VOYAGE OF THE CHALLENGER; LIBRARY TABLE; THE BRITISH ASSOCIATION; THE CONGRESS OF EXPERIMENTAL PSYCHOLOGY; ASTRONOMICAL NOTES; GOSSIP	227-230
FINE ARTS—MICHAEL ANGELO; THE ROYAL ARCHEOLOGICAL INSTITUTE; THE CAMBRIAN ARCHEOLOGICAL ASSOCIATION; EGYPT AND MYCENE; GOSSIP	230-233
MUSIC—THE BAYREUTH FESTIVAL; ENGLISH MADRIGALS; GOSSIP	233-234
DRAMA—THE PLAYS OF SOPHOCLES; GOSSIP	234-236
MISCELLANEA	236

LITERATURE

The Badminton Library. — Mountaineering.

By C. T. Dent. With Contributions by W. M. Conway, D. W. Freshfield, C. E. Mathews, C. Pilkington, Sir F. Pollock, H. G. Willink, and an Introduction by Mr. Justice Wills. (Longmans & Co.)

PROFANE people might suggest that a mountaineer is about as competent to write as a student to climb or a beggar to ride. They will be silenced by the style and method of this book, for from the book-makers' point of view it is well written: yet there is much that is scarcely touched. The nature of the appeal of mountainous regions to the imagination is not discussed. The 'Nouvelle Héloïse' is mentioned in Sir F. Pollock's historical chapter, but the rhapsodies of its author are classed in the same category as the didactic sawdust of Haller. Mr. Willink's chapter on mountain-sketching sounds the praises of Lope, refers to "Angelico and the old masters," but ignores Mr. Ruskin, perhaps because he mistook the top of the Matterhorn; while Turner is evidently beyond his mental horizon. Those who rush to the mountains under the influence of that spell which drove Faust into the "Wald und Höhle"—or Alastor into the desert—will find no response to their enthusiasm in this book. True, Mr. C. E. Mathews, after drenching several eminent but deceased mountaineers with pailfuls of rosewater, turns his inexhaustible syringe on to the mountain-tops; and Sir F. Pollock's quotation from Gesner, who wrote two centuries before Rousseau of the delight in "taking part in one day of the four seasons of the year," is admirable of its kind. Gesner, by the way, is not mentioned in Mr. Bosanquet's almost exhaustive 'History of Aesthetic.' But we crave for more in this style: for Mr. Ruskin's chapters on mountain glory and mountain gloom, or for his famous analysis of the "majesty of monotony," expressed only by sea, mountains, the best Gothic architecture, and music. Mr. C. E. Mathews's exhortation to his readers "reverently to learn the lessons they [the great mountains] can teach" sounds a trifle wooden to the majority of mankind, who suspect mountain

lovers of masking a brutal athleticism behind a flimsy veil of hypocritical sentimentalism. The majority of mankind—in their lucid intervals of sincerity—take their stand on Hume's "I know not but a plain overgrown with furze and broom may be in itself as beautiful as a hill covered with vines or olive trees, though it will never appear so to one who is acquainted with the value of each"; and their stolid utilitarianism will not be shaken by plastering mountains with epithets advertising their "nobility." Yet Saussure, the father of mountaineering, saw with a poet's vision, and Mr. Ruskin's "What, then, has given rise to all these coiled plungings of the crest hither and thither, yet with such strange unity of motion?" might have been written by a practised mountaineer who had learnt all that and more than all that was to be learnt from the elaborate surgical lecture on mountain anatomy which Mr. Dent delivers to his students in chap. v., with illustrations from an imaginary mountain skeleton.

Those who expect 'Mountaineering' to stimulate, not stunt, the imagination, will be disappointed. The author of this work and all its seven godfathers iterate and reiterate that mountaineering is a sport—"the noblest form of sport" is the usual expression. Sport, by the way, usually means somebody killing something, not something killing somebody; or do the writers adopt Hallam's definition of "strenuous idleness"? If so, the best praise we can bestow upon the book is that it breaks through the narrowing limits of its proposed scope. We may regret that the point of view is the point of view of "sportsmen"—a class habitually *borné*. Still, the interpretation put upon the word "sport" is a vast improvement on the ordinary associations of the word.

Mr. Dent does not mean by "sport" exercise or amusement. He never for one moment forgets that mountaineering is in the first place adventure—useless, if you will, but not reckless; stirring, but not unsettling. "The strife of man against Nature" (see Mr. D. Freshfield's quotation from Gautier) is as bracing to the mountaineer as to the sailor. Here, at least, we are miles ahead of the "greased pole" theory of the Alps. Secondly, Mr. Dent insists that adventure involves discovery. True, he adds that A. B. may be said to discover a thing when he does it for the first time, and Mr. D. Freshfield's sneer at the "second-rate or sixth-rate summit discovered by me, but my own," might be mistaken for a vulgar glorification of size for the sake of size, or of difficulty for the sake of difficulty; but Mr. Dent's joke is a joke, and Mr. Freshfield's ambiguous sneer must not be interpreted in this sense. Each writer writes with the idea constantly present to his mind that the mountaineer is essentially a discoverer, and, as such, must rank with the discoverers of forests and deserts. Deserts, forests, and mountains have played no mean part in the geographical discoveries of this century. Thirdly, adventure and discovery demand before all things moral qualities of a high order. Mr. Dent's brilliant jibes at the brilliant climber accentuate the truth that patience, cheerfulness, modesty, and reserve go infinitely further than physical qualities:—

"Even high mountaineering does not demand any exceptional physical requirements of its votaries. Broadly speaking, any youth who is sufficiently sound to pass the medical examination for entrance into the army is fit for mountaineering, while minor defects, such as short sight or slight varicose veins, need not debar him."

"A feeling of giddiness in looking down a slope is very rare indeed, even in a beginner." Even the effect of peril and of height need not deter. Mr. Philips, we are reminded, wrote in 1851 of the "fearful risks" of an ascent of Mont Blanc; and the same spirit pervades Ball's account of the last ridge of Monte Rosa, and, it might have been added, exaggeration about the creeping place on Monte Pelmo. All these difficulties have vanished. They are unreal phantoms. Not that the holiday ground does not prove sometimes a charnel-house. "Since 1860 about 150 persons have lost their lives in strictly Alpine accidents," some, like Maquignaz's party or Donkin and Fox's party, vanishing with that spirit-like suddenness and completeness which stirred Dante's mind so strangely in the case of Buonconte. The risks are there, but they are not what they were once supposed to be. The storm, which can be foreseen, the avalanche, which can be avoided, and folly, which can be taught, are the chief perils. As for mere height, Mr. Dent believes that Mount Everest itself might yield to a long siege and longer purse. Moral qualities are of more importance than physical endurance and skill. Cheerfulness under the following circumstances would have sorely tried Mark Tapley. If benighted, he writes,

"in windy weather, there is more shelter and more warmth inside a crevasse than on the open snowfield, though it does not sound very inviting. It is often desirable to take the boots off if they are wet, and also the stockings. The boots can be tucked beneath the coat under the arms to prevent them from freezing; and if there is a rucksack the feet of two of the party can be put in that and will keep fairly warm, especially if they are wrapped in paper."

Mountaineering is certainly not luxurious. Nor is it selfish. As in seafaring, so in mountaineering, the unit is never the individual, but the party. The stringed quartet or trio performs. The leader must, of course, rule as well as reign, and must know all the parts; he must not hurry the player "whose skill is so scanty that he plays it *andante* when it's marked *allegro con brio*"; perfect time and rhythm must be kept. On the other hand, solitary rambling is, of course, suicidal. On this head we might have desired more information as to why the authors despise the party of two on rocks. Duets are universal in the Dolomites, except where fat or clumsy people are concerned; and if you except the Grohmann, Spitze, little Zinne, and Fünffinger Spitze, difficult traverses scarcely exist. Again, on p. 115 the rope-length for rock expeditions is stated at 100 ft. for three or four people; the right theory is, we believe, stated on p. 244 as 150 ft.; or if 80 ft. or 100 ft., the third and fourth members should unrope in difficult places. Again, the uselessness of a rope to the first who ascends, and its usefulness to the last man who descends, are inadequately discussed. To take one instance of the latter, there is no fixed rope at the bottom of the Saas Maor in the Dolomites,

yet the last guide never climbs down it; the rope is manipulated from below.

Not only moral, but intellectual qualities are required by the mountaineer. Those who think themselves accomplished mountaineers because, sandwiched between two guides, they have ascended mountains "whose names," as an American tourist observed, "are known in my country," will receive a rude shock. True, Mr. Pilkington thinks three or four years' training of this kind essential, but he thinks the cultivation of a capacity to find your way—say on a Scotch moor in a mist—equally essential.

This volume inevitably suggests the awkward question, If adventure, discovery, and the moral and intellectual qualities necessary for adventure and discovery make the complete mountaineer, is not mountaineering in Europe a thing of the past? Each writer rejects with scorn the principle of novelty for the sake of novelty, the ascent of old mountains by new ways. Repetition of what was once an exploit, in the hope of catching some faint echo or fitful shadow of the spirit which animated the heroes of the exploit, is but a manufactured imitation of the genuine thing. To Belacqua's question, "L'andare in su che porta?" we can no longer answer discovery, but only athletic enjoyment or variety. European mountaineering is doubtless admirable training, but for what? Few have the money or time to visit the Caucasus, the Andes, Alaska, New Zealand, or (like Mr. Conway at this moment) the Himalayas. This book is a first-rate grammar: and we feel inclined to believe that the grammar holds the key to a fine literature. If mountaineering is to exist in Europe as a fine pursuit, it must appeal to the imagination. But the cultivation of the imagination by visits among the mountains, the awakening of a Rousseau-like sense of the beneficence or of a Byronic sense of the maleficence of the elemental powers, does not demand ascents to a peak on which you drink a bottle and leave a card inside it. The mountains must in future be more for the mountain lovers, less for the mountaineers; and a book on mountaineering for lovers of mountains remains to be written.

Mountaineering implies path-finding; and path-finding implies powers of observation which never sleep, and stores of knowledge which are always handy. Mr. Dent, who regards snow-craft as more intellectual than rock-skill, shows how knowledge and observation can be applied to avoid cornices and avalanches, and negotiate hidden crevasses and berg-schunds, in an unknown country. The chapters on pioneering and snow-craft strike us as the best in the book. The great defect of modern mountaineers is that they constitute their guides, just as little children constitute their nurses, keepers of their intellects. They climb only with their hearts, legs, and arms, not with their heads. This book is written by men who hold and prove that in mountaineering the legs and arms are servants of the heart, and the heart is servant of the head. That is its distinctive merit. We are too apt to forget the moral and intellectual significance of athletics. This book puts moral and intellectual qualities into the forefront of "the battle against

Nature." The climber is assumed to be an intelligent, responsible human being—an assumption which experienced guides never begin by making, and which tourists do not always end by justifying.

"The book," says Mr. Dent, "is chiefly composed of unasked-for advice." Unlike most books of advice, there is not only some lesson to learn, but also some fun to smile at on every page. Mr. Dent's aphoristic style seasons without interrupting his practical good sense:—

"The man who says that he never makes a slip with his feet probably does so with his tongue."

"When all are getting a little tired the breakdown of one member of the party has an astonishingly beneficial effect on the condition of the rest."

"A small pebble held in the mouth does not contribute to comfort solely by keeping the tongue moist: the chatterer runs a risk of swallowing the object."

Here is salt for the tourist:—

"We have heard in this country of the umbrella fiend; the axe fiend is not less well known in the Alps."

This is salt for the guide. "Guides exert themselves" when a man falls into a crevasse

"with a hearty good will, it is true, but rather on the principle on which surgeons in olden times set to work to reduce dislocations by exerting most powerful traction. A variety of interesting results followed this treatment, but the restoration of the bone to its proper place was not always one of them."

This is for both:—

"It is of no use to be annoyed with a slow man. If a practical person, he will conduce to the general equanimity by tying the flaps of his hat over his ears. The delinquent cannot be approached lest the lecturer and the lectured both descend into a hole together. Forceful remarks, too, lose much value when a dryness of the tongue and throat mars their distinctness, and it is almost useless to throw much expression into the eye when it is hidden behind a smoked goggle. In mountaineering as in other sports loss of temper is a serious handicap. The hasty man may find much relief in dealing a furious blow at the snow with his axe when his feelings overpower him. He will snow down while getting the weapon out of the snow again."

And so on.

These are only a few samples of the geniality of the authors; and, no doubt, these and other samples are at this moment making many a rough path smooth, and many a dull trudge bright, in Switzerland and Norway. Nor is the wit of the book merely verbal. Mr. Willink's amusing illustrations are always full of point, though occasionally the point is but remotely connected with the text. 'The Pass in Sight' is thoroughly lifelike; 'Der Wilder Wurm Gletscher' is an admirable cross between an actual glacier and Sir A. Harris's Fafnir last month; on the 'Messer Grat,' Nos. 2 and 4 are obviously duffers; on the other hand, the rocks are too smooth in 'Kommen Sie nur,' and 'Giving a Hand' is not meant to condone that dangerous practice.

Swift: Selections from his Works. Edited, with Life, Introduction, and Notes, by Henry Craik. Vol. I. (Oxford, Clarendon Press.)

WE do not altogether hold with selections—we are disposed to class them among the great tribe of necessary evils; but if ever the evil be clearly necessary, if ever selections have a plain and undoubted plea for existence, it is in the case of Swift. Both the quantity and the peculiar character of his work are apt to dismay, to weary, or to offend the general reader; and, though the genuine student is disposed to question the business of the mere amateur to have an opinion on the matter, there is no doubt that many people who are not students like to read their Swift—in due moderation—and also that they ought to profit considerably by acquaintance, in however limited a sense, with one of the most perfect masters of vigorous English prose that the whole range of our literature affords. For such readers various selections from Swift have been prepared in the last ten years, with more or less success; but their very differences show something of the difficulty of the task. Swift's works are so voluminous that it is possible to produce separate selections which shall each be fairly representative of the author, but which shall not include more than three or four examples common to all. For instance, Prof. Henry Morley's first volume in the "Carisbrooke Library" contains, besides the essential 'Tale of a Tub' and 'Battle of the Books,' common to all selections, the 'Predictions for the Year 1708' and other Bickerstaff papers, and some of the early poems, such as the 'Grub Street Elegy' and 'Baucis and Philemon.' Mr. Lane-Poole's selection in the "Parchment Library" omits the poems and 'Predictions,' but includes parts of the 'Abolishing of Christianity,' the 'Proposal for Correcting the English Tongue,' and the 'Conduct of the Allies,' &c. Latest of all, Mr. Craik's selection, of which the first volume contains none of these things, but presents us with part of the 'Disensions in Athens and Rome,' Swift's earliest political tract and first publication, together with some of his youthful 'Pindaric Odes,' and extracts from the 'Journal to Stella.' Something may be said for each choice; there is so much to choose from that two different selections may conceivably be equally good. And yet Mr. Craik's, in spite of the examples and warnings supplied by his predecessors, and notwithstanding the ample elbow-room afforded to him by two volumes, seems to the admirers of Swift slightly inadequate. It does not represent the great writer in all his phases.

Mr. Craik's aim, as he is careful to tell his readers, has been "to give (as fully as the exigencies of space and the taste of the present day permit) specimens of the whole range of Swift's work." With this object "it has been thought proper to begin the selection by specimens of his earlier poems, not only because they illustrate the growth of his genius, but because they let us see how severely, under the stress of circumstances or disparaging criticism, Swift afterwards repressed a real tendency towards more serious poetical aspirations." But do these odes to Sancroft, King William, the Athenian Society, and Sir William

Temple show anything of the kind? Surely they rather prove, what Swift's whole character and work illustrate, that "more serious poetry" was precisely the form of expression for which his genius was unfitted. He was not the man to "severely repress" what his judgment pronounced to be good work, and in abandoning 'Pindaric Odes' in favour of prose he displayed the sound sense which is characteristic of his self-criticism. These early odes, if they "illustrate the growth of his genius" at all, do so in the negative way of showing that Swift learned to understand his own limitations. They are not "representative" of any considerable class of his writings. If his verse must be included, there are several pieces, in the period (1689-1713) to which this volume is restricted, much worthier, in our judgment, of representing his poetic style. 'Mrs. Harris's Petition,' 'Baucis and Philemon,' 'The Morning,' and other pieces from the first volume of 'Miscellanies,' are at once more characteristic and more interesting in themselves.

Turning to the prose works of 1696 to 1713, Mr. Craik's selection is hampered by the length of the 'Tale of a Tub.' It is a question whether even such a masterpiece as this might not have been itself given in selections. Its very construction seems to invite extracts, while its appearance in full, together with the 'Battle of the Books,' leaves room for only a few *Examiners*, and an excerpt from the 'Dissensions in Athens and Rome.' The elaborate Bickerstaff joke is not even mentioned; nor are the theological pamphlets represented (but a hint in the preface suggests that they may be reserved for vol. ii.); nor are any of the political tracts and skits included, with the exception of four *Examiners*. Such a selection cannot be called a fair representation of Swift's work as the "pen of the Tories" during his busy years in London. On the other hand, we are given more than a hundred pages of extracts from the 'Journal to Stella,' which will doubtless prove the most popular section of the book, but which, in spite of its unrivalled charm and its supreme autobiographical value, cannot properly be taken to represent a fourth of Swift's literary work during fifteen prolific years. It is manifestly impossible to give an adequate representation of Swift's general correspondence, as well as of his strictly literary productions in prose and verse, in the allotted space; and the critic can hardly avoid the conclusion that the selections from the 'Journal to Stella' owe their predominating position in the volume rather to their sentimental interest than to any sound critical principle.

In both prose and verse these selections lack variety. To take the 'Pindaric Odes' alone as representing Swift's verse up to 1713—which is what an uninstructed reader of this volume will do—is to gather a wholly erroneous idea of the character and range of his poetry. One might as well estimate the Laureate exclusively by his official odes. And to ask any reader to form an adequate idea of Swift's political work from four of his *Examiners*, illustrated by the 'Journal to Stella,' is to make an extravagant demand upon the untrained imagination. But if we are forced to quarrel somewhat with Mr. Craik's notions of selection, there can be little but praise for the pains he has be-

stowed upon the editing and notes. He has taken the trouble to go to the original editions for his text, and has spared no labour to interpret and illustrate the allusions, often recondite enough, with which such works as the 'Tale of a Tub' and the 'Battle' abound. The historical notes on the 'Journal' are ample and accurate, though it might have been wiser to tempt the reader to further study by indicating some of the most accessible authorities. One point in the editing should have been made clear. Mr. Craik does not mention that he has excised certain passages on the score of indelicacy, nor does he indicate where such excisions have been made. This is a defect in an otherwise scholarly performance, and it ought to be rectified in future editions.

In the "Life" prefixed to these selections Mr. Craik is, of course, perfectly at home. It is excellently written, appreciative yet sober, and its criticisms are brief, but judicious. It disposes easily enough of the fiction that Swift "rattled" to the Tories for gain; the 'Sentiments of a Church of England Man' were written two years before there was any hope of Tory patronage, and show convincingly that, however much his early life was cast among the opposite party, Swift could never have been a Whig. Mr. Craik passes over the knotty point of the marriage with a few words about "the mysterious limits" of the union with Stella, whom he persists in calling Esther, instead of her baptismal name Hester, though he has corrected his former mistake as to her age. As he has given so much of the 'Journal to Stella,' he surely ought to have gratified his readers' curiosity with some reference to the reported marriage. Poor Vanessa is treated somewhat scurvily by most of the editors, and Mr. Craik forms no exception. It seems that she "mistook her relations" with the Dean, and awoke his "anger and contempt." This looks as if Mr. Craik were lending his countenance to the story of the ride to Marley Abbey and the "awful look," which all rests upon mere gossip of later date. There is, of course, no doubt that Swift found himself in a sufficiently embarrassing predicament for an elderly dean, with Stella in Ormond Quay on one side, and Vanessa in Turnstile Alley on the other; and, like many prudent ecclesiastics, he stood in mortal dread of "the tattle of this nasty town" of Dublin. But there is nothing to show that he displayed either "anger" or "contempt" for the unhappy woman who had, with too much reason, confounded the mentor with the lover. He was in very friendly correspondence with her a year before her death; and the "awful look" and silent interview are among the arabesques of decorative history. Vanessa died of consumption, like others of her family, and the letter to Stella and the quarrel are as apocryphal as the interview in 'Esther Vanhomrigh.' Mrs. Woods as a novelist had a right to use her liberty in fiction, but in the sober publications of the Clarendon Press we must ask for prosaic facts.

Abbotsford Series.—Medieval Scottish Poetry.
Edited by George Eyre-Todd. (Glasgow, Hodge & Co.)

THE "Abbotsford Series" continues to deserve success, and in James I., Henryson, Dunbar, and Gavin Douglas we have an excellent quartet of mediæval "makkaris." The editor is probably right in rejecting 'Christis Kirk on the Green' and 'Pebblis to the Play' as not the compositions of the stately author of the 'Quair.' They accord far better with what we have of James V.'s work; and in the case of the former poem we can only suppose that Mair must have had in view some other poem beginning "At Beltayn." A short piece from 'The Gude and Godlie Ballates,' collected in 1578, with the burden—

Lufe maist thy God that first thy lufe began
And for ilk inche he will the quyte an span,

is accredited to the royal author.

The 'Kingis Quair' is so well known that it would be superfluous to call attention to its special features. Its appreciation of natural beauty and its introspectiveness are qualities which are shared by Henryson and Dunbar, and give these authors a modern air in comparison with Chaucer and the other models upon which they avowedly formed themselves. But it is King James's glory that he was the first to introduce the strain of Southern poetry in his native land, and that for purity, tenderness, and sweetness few love-songs can be compared with his princely homage to the "fresh young flower" of the house of Beaufort. On a lower level, but still high, must ever be the place of the gentle Henryson, the father of the English pastoral. No doubt his work in that style was suggested by the cycle of French pastorals in the thirteenth century, culminating in the 'Robin and Marion' of the Bossu d'Arras. Besides 'Robene and Makyne,' the humour and pathos of which make an impression enhanced by its extreme simplicity, 'The Testament of Cresseid' (written in continuation of Chaucer's 'Troilus and Cresseid'), 'The Abbey Walk,' 'The Praise of Aige,' and the best of the "Moral Fables," 'The Tail of the Uplandis Mous and the Burges Mous,' are included in Mr. Todd's specimens of Henryson. The expedition of the Free Burges or town mouse to see her country sister living "under the wand" (under subjection to the "Baron Bailie"?), and the affectionate greeting between the pair, are daintily and delicately handled:—

Furth mony wilsum wayis can scho walk,
Throw moose and muir, throw bankis, busk, and
breir
Scho ranne cryand, quhill scho cam to ane balk,
"Cum furth to me my awin sister deir!
Cry peip anis!" With that the Mous culd heir,
And knew her voce, as kinnisman will do,
Be verray kynd, and furth scho come hir to

The hartlie joy, Lord God! gif ye had sene,
Was kithit quhen that thair twa sisteris met,
And greit kyndenes was schawin thame betene;
For quhyllis thay leuch, and quhyllis for joy they
gret,
Quhyllis kissit sweit, and quhyllis in armis plet;
And thus thay fare quhill soberit wes thair nude,
Synne fute for fute unto the chalmes yude.

Not less graphic is the description of the return visit, when the social and political advantages of town life are so rudely dis-

counted by the intervention of "Gib Hunter, our jolite cat":—

Fra fute to fute he kest hir to and fra,
 Qubylis up, qubylis down, als cant as ony kid.
 Qubylis wald he lat hir run under the stra,
 Qubylis wald he wink, and play with hir buk-hid.
 Thus to the selie Mous greit pane he did,
 Qubill at the last, throw fortune and gude hap,
 Betuix ane burde and the wall scho crap.

Of the brilliant and versatile Dunbar we have fifteen well-selected specimens. The fine commencement of 'The Tua Mariit Wemen and the Wedo' alone is given, for obvious reasons, and this is relegated to the introduction. A similar objection, no doubt, excludes 'The Flyting between Dunbar and Kennedy,' interesting as this is, as indicating beyond a doubt the prevalence of the old Gaelic tongue in Carrick at the end of the fifteenth century. We could have wished the editor had seen his way to including the verses beginning

Oh lusty flower of youth benyng and suete;
 the address to the merchants of Edinburgh, if only for its easy and peculiar metre; and the humorous lines on the poet's poverty, with the quaint refrain,

My paneful purs so prikillis me.

But we cannot complain of a selection which includes 'The Goldyn Targe,' 'The Thrissil and the Rois,' 'The Lament for the Makaris,' and 'The Dance of the Sevin Deidly Synnis.' The terrible power of the last almost requires some further relief in specimens of the poet's lighter manner. Mr. Eyre-Todd's introduction to this part of his work shows, on the whole, sound appreciation. He cannot, of course, fail to note the parallelism of Dunbar and his great antitype Burns. Apart from the conscious or unconscious similarity which one constantly finds in their works, so far removed from each other in point of time (compare 'The Fenyet Freir' with 'Death and Dr. Hornbook'), the fate of the two great geniuses in the struggle of life connects them inseparably. "But between the two," says Mr. Todd,

"there was a vital difference. While the sorrows of the Ayrshire poet opened his heart to the pathos of existence and gave to his verse its high tragic quality, its profound pity and tenderness, disappointment only filled the heart of Dunbar with bitterness and drove the iron into his soul."

This seems to be an extreme deduction from the frequent allusions made by Dunbar to his lack of money. We should rather say that although the poet has his melancholy moods when contemplating old age and "the yettis wide" of death, and though his jesting at the hardships of life is often sardonic, a "brave elasticity of spirits" is mainly discernible through the fluctuations of temperament to which he was as liable as poets have generally been.

Had I for warldis vnkynndess
 In hairt tane ony haviness,
 Or fro my plesans bene opprest,
 I had bene deid langsyne, dowlless:
 For to be blyth me-think it best.

That he did not "possess the key to the fountain of tears" is a juster criticism. He was a priest and a courtier, and had his limitations, with all his wide experience of men and cities. The defect, as Mr. Todd suggests, may be partly due to the spirit of the time; but it must be remembered that the new age which succeeded silenced poetry in Scotland for two hundred years.

Of Gavin Douglas, "the herald of the Renaissance" in Scotland, there can necessarily only be extracts. These consist of the concluding "ballad" in the 'Palace of Honour,' the allegory of 'King Hart,' 'Dido's Hunting Party,' two of the prologues to Virgil, 'Winter' and 'Morning in May,' and an extract from the prologue to "the Threttene Buik of Eneados ekitt to Virgill be Mapheus Vegius," an author who appears to the Bishop of Dunkeld in a dream, and by twenty strokes with a cudgel prevails on him to include his book in the translation. The passages selected give an admirable view of the wealth of rhyme and the exuberant love of Nature which are as notable in Douglas as his scholarship.

It would be ungracious to take exception to what is, on the whole, a satisfactory piece of editing; but one or two slight defects may be noted. A strange slip occurs in the general introduction. The reign of James IV. is rightly reckoned the zenith of the power of the Crown, but it is inaccurate to say the isles of Orkney and Shetland had been lately added to its ancient acquisitions of the Western Isles and the Isle of Man. Man had been lost to Scotland as early as 1343. Again, we think more pains might have been taken with the glossary. It is surely needless nowadays to inform the reader that "gar" means "cause," and "eik" means "also," while some difficult words demand careful treatment. "But dreid" ("Doutless but dreid I de," in 'Robene and Makyne') must, we think, have the Chaucerian sense of "certainly," "without doubt" ("no fear" in vulgar English). "For lack of endurance I die" seems inadmissible, though it avoids tautology. The old legal phrase "bodin in feir of weir" is sufficiently paraphrased by "arrayed in feature of war," yet we cannot think "feir" is etymologically connected with "faicture." "Effeir" or "feir," like the old English "fare," still heard in East Anglia, is equivalent to "appear," "seem," and has in Scotch the double sense of the Greek *παίρειν*. The common phrase "bodin as effeirs"—arrayed as is seemly or appropriate; "feir of weir" is warlike guise. On p. 64, "The rial hert, the conyng, and the ro," "conyng" in a list of beasts is evidently the rabbit, yet the editor or his amanuensis gives us "skilful" in the margin—an unnecessary explanation if it were the true one. Probably in so serious a task some slight defects were inevitable in a first edition. On the whole, we have nothing but praise for the editor's conduct of a most useful undertaking.

The Race-horse: how to Buy, Train, and Run Him. By Lieut.-Col. Warburton, R.E. (Sampson Low & Co.)

This useful book may be heartily recommended to everybody who takes an interest in the subject of which it treats. It would have had still higher claims to recommendation, no doubt, if the author could have added to his information some infallible advice which would enable his readers, or such of them as can afford to keep race-horses, to make sure of winning; but even Col. Warburton can do no more than put his disciples in the way of deserving what in this world of disappointments they may

seldom or never attain. Col. Warburton differs from Mr. William Day on many important points, but, like him, has the inestimable advantage of writing not only from study and observation of that about which he writes, but from long practical experience. He appears to be the gentleman who will be better known to some of his readers under the inferior title of "Major," which belonged to him when his colours—a combination of the dark blue of Oxford with the light blue of Cambridge—were not unknown or unadorned, by the half-bred Hesper and the thoroughbred Oxford Mixture, for instance, among other winners, upon our racecourses some fifteen years ago. As a gentleman jockey, too, no less than as an owner and a runner of racehorses, he has won distinction, and from the language employed by him in his preface as well as in his text, it is to be gathered that he has played a prominent part in a drama not very frequently acted, of "Every Man his own Trainer." That important part he seems to have played not only in the United Kingdom, but in New Zealand, in the West Indies, and in the United States; and as he has also employed trainers, has studied various methods of training, watched the consequent failure or success, and sought the very best opinions that he could obtain, it is difficult to conceive how the matters to which his publication relates could have a better and more trustworthy exponent.

Col. Warburton lays down rules for buyers of yearlings; he discourses of stabling and food and water; of clothing and horse-gear in general; of shoeing and the management of stables; of physic, which he terms a necessary evil; of stable-lads and their riding; of the breaking and training of yearlings; of trials, of training-grounds, and of racecourses; of the "entering" and the "pulling" of horses; of "starting" and "judging"; and, finally, of accidents and diseases. Some of his remarks are calculated to astonish not only the weak, but also the robust mind, and set one thinking of what is said by that celebrated racing Clerk of the Council, Mr. C. C. Greville, in his 'Memoirs,' when he describes the injurious effect produced upon his moral nature by a close association with Newmarket and the turf. For Col. Warburton (p. 221) can see nothing intrinsically wrong in causing a horse to be "pulled," and he certainly can quote, as he does, in favour of his singular view the fact that the Jockey Club nowadays not only tolerates but sanctions the "declaration to win," whereby "pulling" is justified under certain circumstances. Yet he must be quite aware that the practice of starting a horse without the intention of winning with it, "declaration" or no "declaration," is contrary to the purport of a resolution formerly published by the Jockey Club, and was condemned over and over again by so competent and honourable an authority as the late Admiral Rous, who brought forward a motion, which unfortunately was lost, to abolish that practice. It is preposterous to urge, as Col. Warburton urges, that "pulling" is not a whit worse than many things that are done on the Stock Exchange and in commercial pursuits. The question is not whether one thing is worse than another, but whether a certain thing is wrong and ought

to be stopped, if possible. Nobody who is worth a moment's consideration would deny that "smart practice" in business often differs very slightly from downright dishonesty, and is certainly immoral, if morality consists in doing as you would be done by. And this sort of morality, otherwise called "fair play," has always been supposed, however erroneously, to be the fundamental characteristic of all English sport, to which horse-racing belongs or ought to belong. Col. Warburton, on the contrary, favours the heresy which, most paradoxically, speaks of "the sport of racing," and yet treats it as a business which should be expected to pay "just as any other industry pays." Why on earth should it pay, any more than hunting or cricket or yachting or fishing or any other sport is expected to pay? There is a confusion of two things. The breeding of thoroughbreds is a business which may legitimately be regarded as something that ought to be made to pay; but the running of thoroughbreds is a pastime, and can no more be regarded legitimately as something that ought to be made to pay than if it were any other kind of sport, such as hawking or deerstalking. But then Col. Warburton, apparently, is a better, and, like the late Lord George Bentinck, probably considers that the expenses of horse-racing must be defrayed by the money which the public bet and lose. That, however, is hardly sport.

Col. Warburton says very little indeed about the teeth of horses, and does not so much as allude to horse-dentists, so far as a pretty careful perusal of his work can be taken as conclusive. This is the more to be regretted as a gentleman of his experience might have been able to throw some light upon the so-called "Orme mystery," in connexion with which a horse-dentist figured conspicuously. Nor among the diseases mentioned in the book is there any of which presents symptoms analogous to those exhibited by Orme, whether he were the victim of poison, or of a jagged and decayed tooth, or of a faceache, or of a misapplied blister, or of an ailment quite common in South Africa and called, without any special designation, "horse-sickness," or even of aphtha.

Like Mr. John Porter the trainer, of Kingsclere, Col. Warburton attributes a great deal of the "roaring" which is so prevalent in this country to the rule fixing January 1st as the date of age-taking for racehorses; but the time is certainly the most convenient, for obvious reasons, and as for weather, it is a mere toss up, in a climate like ours, what month, from January to May, will be the most inclement. Moreover, under the present rule, nobody is obliged to get the mares to foal in the earliest months of the year; and Col. Warburton expressly states that George Frederick, a winner of the Derby, was foaled on the 3rd of June. If, then, in the face of this, buyers persist in preferring early foals, it looks very much as if either there is more folly than is generally supposed among purchasers of racehorses, or facts do not bear out the opinion of Col. Warburton and Mr. John Porter, even though to the case of George Frederick be added that of Faugh-a-Ballagh, foaled on the 27th of May, as well as many other notable cases.

But it was only a few weeks ago that the whole question was discussed, and that General Owen Williams found the most influential breeders and other experts quite opposed to his proposal to change the date of age-taking and promptly withdrew his motion.

La Migration des Symboles. Par le Comte Goblet d'Alviella, Professeur d'Histoire des Religions à l'Université de Bruxelles, Président de la Société d'Archéologie de Bruxelles. (Paris, Leroux; London, Dulau & Co.)

THOSE who are familiar with the learned papers contributed during the last four years by Count Goblet d'Alviella to the *Bulletin de l'Académie royale de Belgique* on the 'Trisula of the Buddhists,' the 'Winged Globe,' the 'Gammadion or Svastika,' and the 'Trees of Paradise,' will warmly welcome the present publication, setting forth in systematic form, and with a fulness of reference to original authorities, and of illustration from authentic examples, the matured and permanent results of the accomplished author's examination of a fascinating subject. It has been treated by others in a similar comprehensive spirit, but never before in the same thoroughly scientific manner; and thus, while the merely deductive writings of Dupuis and Creuzer have, in spite of their erudition, but served to discredit it, and are already obsolete, Count d'Alviella, by pursuing its investigation on an inductive basis, has at once, and, so to say, single-handed, restored it to its proper position as a department of exact archaeological research, and produced a work which will have an abiding influence on the whole future of the study of symbolism, and also, we would fain hope, on that of Western decorative design. Of course, the way has been prepared for Count Goblet d'Alviella by the rich discoveries of the remains of ancient art made during the passing generation in Egypt, Phœnicia, Syria, Mesopotamia, Phrygia, and Greece, and by the wide interest created by the International Exhibition of 1878 in the still ancient arts of India. All this Count d'Alviella frankly and most generously acknowledges; but none the less is his merit in having applied the principles of observation and comparison to the classification of the mass of materials thus placed at his disposal, and elaborating therefrom, in the laborious processes of patient analysis, a volume that must always remain a *locus classicus* on its special subject.

The general conclusion arrived at by Count Goblet d'Alviella is, as indicated by his title-page, that the religious symbols common to different races of mankind have not independently originated among them, but have, for the most part, been carried from one to the other in the course of migration, commerce, and conquest; and his great achievement is to have demonstrated this by an overwhelming indication of instances. The imprint of "the feet of Buddha," stamped on the cover of Count d'Alviella's volume, further indicates his tentative opinion that the more notable of these symbols were carried over the world in the footsteps of Buddhism, or rather of the

commerce with Mesopotamia and Egypt, promoted respectively by Nebuchadnezzar III. and Psammeticus I., out of which, through the internationalization of Hinduism, Buddhism arose in India; just as later on, under the influence of the continued intercourse thus initiated between the countries of the Indian Ocean and the Mediterranean Sea, Christianity and Mohammedanism were successively developed from Judaism.

One of the most remarkable instances of the migration of a symbol is that afforded by the *tri-skellion*, or, as we more familiarly know it, "the 'three legs' of Man." It first appears on the coins of Lycia, circa B.C. 480; and then on those of Sicily, where it was adopted by Agathocles, B.C. 317-307, but not as a symbol of the morning, mid-day, and afternoon sun, but of the land of Trinacria, i.e., "Three Capes," the ancient name of Sicily; and finally on the coins of the Isle of Man, on which it seems to refer rather to the position of that island between England, Scotland, and Ireland, than to its triangular shape. The *tri-skellion* of Lycia is made up of three cocks' heads, a proof, added to that presented by the cock portrayed on "the Harpy Monument" at Xanthus, that in the fifth century B.C. this exclusively Indian bird had already reached the Mediterranean Sea. But on the coins of Sicily and of the Isle of Man the *tri-skellion* consists of three human legs of an identical pattern, excepting that those of the latter island are spurred. This form of *tri-skellion* is borne on the arms of several old English families, and it was in all probability first introduced into this country by some Crusader returning from the East by way of Sicily. Then there is the history of the migration of the symbol of the "double-headed eagle." It is now borne on the arms of Austria and Russia, and, as a type of the Garuda bird, is to be found everywhere in Southern India: on the temple sculptures, in carved wood, on embroidered, printed, and woven cloths, and on amulets. Also the cherubim guarding "the tree of life" on the modern Syrian amulet of silver, presented by Sir G. Birdwood to Count Goblet d'Alviella, and figured by him at p. 249, are distinctly modelled on the traditional type of the "double-headed eagle." It first appears on the so-called Hittite sculptures at Eyuk, the ancient Pteria, in Phrygia. In 1217 it is seen on the coins and standards of the Turcoman conquerors of Asia Minor; and H. de Hell, in his 'Voyage en Turquie et en Perse,' reproduces (plate xli.) a variant of it from the walls of their old fortress at Diarbekr. Now it was in 1227-28 that the Emperor Frederick II. undertook the sixth Crusade, landing at Acre in the latter year, and being crowned King of Jerusalem in 1229; and within thirty years from these dates we find the symbol struck on the coins of the Flemish princes, such as Otho, Count of Gueldres, Arnold, Count of Looz, and Robert de Throuette, Bishop of Liège. About a hundred years later, in 1345, it for the first time replaced the single-headed eagle on the armorial bearings of the Holy Roman Empire.

The *tri-skellion* is but a modification of the *gammadion* or "fylfot-cross," the *svastika* of the Hindus. The latter was long ago sus-

pected by Edward Thomas to be a sun symbol; but this was not positively proved until Mr. Percy Gardner found a coin of the ancient city of Mesembria in Thrace stamped with a *gammadion* bearing within its open centre an image of the sun—Mesembria meaning the city of "Mid-day," and this name being figured on some of its coins by the decisive legend ΜΕΣΗ.

Such a discovery makes one of the "fairy tales of science," and inspires the sequestered student of "the days of old, the years of ancient times," with the perennial hope that is the highest refreshment of all labour. The *gammadion* has travelled further afield than any other symbol of antiquity; and from Iceland, which it reached in the ninth century A.D., and Thibet and Japan between the third and eighth, and China, Persia, North Africa, France, Germany, Scandinavia, and the British Isles between the second century A.D. and the second B.C., and India and Sicily between the third and fourth centuries B.C., and Asia Minor and Greece between the sixth and twelfth centuries B.C., Count Goblet d'Alviella traces it back at last to the Troad as the cradle of its birth, some time anterior to the thirteenth century B.C. The Winged Sun, "the Sun of righteousness with healing in its wings" (Malachi iv. 2), is another symbol that has wandered under various modifications into every part of the Old World, until it appears over the doors of the Secretary of State's room at the India Office, reduced to a circle, with two appended flowing ribbons, representing the two *uraeus* snakes of the original Egyptian Winged Sun, the *urim-thummim* jewel attached to the divining zodiacal "breastplate" of Aaron.

One of the strangest results of the critical study of these symbols is the establishment of their essential paucity. They undergo, alike through degradation and exaltation, and a sort of ceaseless interfusion also, infinite permutations of both type and meaning, but in their original forms they are found to be remarkably few. They were at first but the obvious ideographs of the phenomena of nature that made the deepest religious impression on primitive man, such as the outstretched heaven above and the outspread earth beneath, both of which were naturally divided into four quarters—the east, facing him, as he watched anxiously for the returning sun, the south on his right, the west at his back, and the north on his left; and this fourfold heaven and earth he symbolized by a circle or square divided crossways, from which he was led to conceive of a heavenly paradise watered by four rivers, and of a four-square "heavenly city," and gradually to model in their similitude the four-square cities of antiquity, and those four-square, well-watered gardens the ground plan of which yet survives in many parts of modern India. Then came the observation of the daily miracle of the phenomena of human and animal and vegetable reproduction, expressed at first, as still in India, by the most directly realistic symbolism, and afterward by the lotus flower, the date palm, and other conspicuously phallic flowers and trees; and that the symbolical "Tree of Life" of the ancient Assyrians and Babylonians is, indeed, but a conventionalized representation of the

date palm, is sufficiently shown by the descriptions given of the ornaments of the temple of Ezekiel's vision, chap. xli. 18: "And it was made with cherubim and palm trees, so that a palm tree was between a cherub and a cherub." And again of the south gate of the temple it is written, chap. xl. 26: "And there were seven steps to go up to it, and the arches thereof were before them: and it had palm trees, one on this side, and another on that, upon the posts thereof." These are exact descriptions of the architectural decoration of the temples and palaces of Babylon and Nineveh. But beside the sun and moon, the planets of the ancient astronomers came slowly into the observation of archaic man, and the whole universe was perceived to be full of life, which he now symbolized as a "Holy-Mountain," and a cosmical palm, deep rooted in this earth—"the garden of Eden" of the Semitic races—and lifting up its laden branches of clustered dates to the highest heavens; and again he symbolized the universe by a virgin mother. Everywhere he saw creative force in operation, and everywhere adopted the most homely exponents of that force as the visible and material symbols of the invisible spiritual creator, or creators, in whose express image he postulated that the worlds were made. It was in this ingenuous, unaffected spirit that the Semitic nations named their phallic stone, or phallic tree, *beth-el*, the "house of God," or simply *el*, the Godhead's self. Ashtaroth was symbolized by the phallic *Cupressus semper virens*, one of the original "arbores vite"; and from it are derived not only the pyramidal figures of her in Phœnician sculptures, but the stiff cypress-like representations on the democratic jewellery in Southern Europe of the Blessed Virgin, to whom we have also consecrated, since the sixteenth century, the American "arbor vite," *Thuja occidentalis*.

At every page we have similar pertinent exemplifications of "the long results of time," worked out with rare scholarship, conscientiousness, and enthusiasm, and with that clearness of literary exposition for which Count Goblet d'Alviella is distinguished. His book is, therefore, likely to be as welcome to the general reader as to the specialist. We wish, however, to particularly recommend it to the earnest attention of the students of ornamental art, for it is a book which, like Husenbeth's 'Emblems of the Saints in Art,' should always be with them. Beauty in decoration should never be sacrificed to symbolism, but it is enhanced by being symbolical; while to use these ancient symbols irrespective of their significance is to make nonsense of any artistic composition, and is, in reality, as offensive a solecism as the use of fine words by ignorant and pretentious people without an adequate knowledge of their meaning and etymology.

Petronii Cena Trimalchionis. With a German Translation and Explanatory Notes by Prof. Ludwig Friedländer. (Leipzig, Hirzel.)

PROF. FRIEDLÄNDER has done well to put into a modern dress a *moreau* of ancient Latin literature which has for a long time

found few readers except among the learned, but which was in the last century known and liked in the literary world at large. The 'Cena Trimalchionis' is a fragment—the only complete remaining fragment—of the satires of Petronius Arbiter. This remarkable genius was a master of his craft. Quiet humour, subdued irony, penetrating criticism, the wildest and coarsest obscenity, all blended in a supreme power of dramatic presentation, delight, astonish, and offend the reader of Petronius. The fact is that the satires of Petronius deserve their title in a sense in which those of Juvenal, or even those of Horace, cannot claim it. The *satura* was properly a sketch of social life, a scene, a conversation, in which the characters talked and moved as in the real world. Its literary form was that of prose mingled with verse. This, and not the monotonous rhetorical lines of Juvenal, is the true *satura*, the *satura* of Ennius and Varro. It is the real comedy of Italian life—the comedy which the Greek drama, Latinized by Plautus and Terence, had driven from the stage. Of its superiority in flexibility and sympathetic touch to the hexameters of the conventional Latin satire any one may convince himself who will take the trouble to compare Petronius with Juvenal.

Dr. Friedländer's book consists of a literary and critical introduction, an essay on town life in ancient Italy, a translation, and a commentary. A study of the essay on town life is essential to a right understanding of the whole. Following the inscriptions as his main authority, Dr. Friedländer draws in clear and firm outlines the main features of the society the lower and commoner parts of which are painted to the life by Petronius. The scene, as Mommsen has shown, is laid in Cumæ. The hero, Trimalchio, is one of a class which early made its appearance under the Empire. "Mr. Disgusting"—for this, as Meursius long ago pointed out, is the meaning of the word *Trimalchio*—was first a slave, then a freedman, who owed his promotion to his economies and speculations, together with a careful practice of those arts which the serving man is described in 'King Lear' as having turned to such good account in a later generation. His tomb (§ 71) is to be a piece of sculpture consisting of a statue with his poodle at the foot. Below and around the statue are to be representations of the gladiatorial feats of Petraites; Trimalchio's ships in full sail; a figure of himself on his tribunal, in purple-edged toga, and with five rings on his fingers, distributing money to the populace; and finally the people enjoying a banquet he had given them.

"Here rests Gaius Pompeius Trimalchio Mæcenatianus. He was chosen *sevir Augustalis* in his absence. He might have been a member of all the *decuriae* at Rome, but he would not. He was a good, worthy, honest man, who began with little. He died worth 300,000*l.*, and never attended a lecture. Reader, farewell."

The type may perhaps have been suggested by Licinus, the celebrated *nouveau riche* of the Augustan age, of whom it was said that his marble tomb was a standing argument in favour of atheism. But the imaginary date of the story is probably later than the reign of Tiberius, who seems

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to be spoken of in § 51 as belonging to an older generation.

Trimalchio, of course, is the hero of his own dinner-table; but the gems of the piece are to be found in the conversation of the smaller people: Carpus the carver, Echion the rug-maker, Seleucus, Phileros, and Ganymedes. In Plautus and Terence, it has often been remarked, all the characters speak the same classical Latin. In Petronius it is not so, but the humbler folk use a slightly vulgarized and incorrect version of the ordinary idiom. "Poor Chrysanthus is dead," says Seleucus:

"it's only yesterday that he spoke to me. Man is a bladder full of wind: a fly, or not so good. It was the doctor who did for him, or rather it was his evil destiny; a doctor is only called in to comfort you. A fine funeral, though! Perhaps his wife wasn't over sorry. Say he had not treated her well: but your real woman is a happy! No use in doing anything for anybody."

"Phileros. What had he got to complain of? He rose from nothing, and wasn't particular about picking up a penny out of a dunghill. He died worth a hundred thousand: he didn't leave it to his brother, though, a much better fellow than himself, but to some beggar or other. Leave your own people, and you must go far afield, they say."

"Ganymedes. You are talking all abroad: why doesn't some one think of the high prices or the drought? D—n the ædiles! they are hand-in-glove with the bakers. 'Scratch my back, and I'll scratch yours.' Don't you remember Saffinius? He was the man to keep things going: how rich he was, what a speaker, how affable! never cut a fellow, knew everybody's name, just like you or me! Of course—and so everything was as cheap as dirt. Our town is growing down, like a cow's tail: it's all that sneak of an ædile! No; if you want to know the truth, it is that there is no religion nowadays. No one believes in Jupiter, no one keeps a fast-day, the women don't pray for rain as they used to do, and it came down in bucketfuls! The land is going to the bad!"

"Echion. Nonsense: 'Here to-day, there to-morrow,' as the countryman said when he lost his pig. If you lived elsewhere, you'd talk differently."

And so on, and so on.

In speaking of the work we seem almost to have forgotten the editor. Dr. Friedländer has founded his text and commentary upon the most recent criticism and research, notably upon the labours of Bücheler. His translation is readable and idiomatic; his notes, though brief, shirk none of the numerous difficulties, some of which are, perhaps, in the present state of our knowledge, insuperable.

An Englishman in Paris: Notes and Recollections. 2 vols. (Chapman & Hall.)

THESE two volumes, though containing a vast amount of entertaining matter well put together, are less interesting for what they contain than for the factitious mystery which has been created regarding their authorship. It has been more than hinted, and half officially announced, that these are the posthumous memoirs of the late Sir Richard Wallace; and it cannot be denied that the compiler of these notes and recollections has taken considerable pains to make not only the superficial reader, but also the more careful investigator, believe that the "Englishman in Paris" was the

munificent master of Hertford House and of Bagatelle. The casual reader, who vaguely knows of Sir Richard Wallace as a generous philanthropist who did much for the relief of the suffering poor of Paris during the siege, will feel that the authorship of the book has no mystery for his searching intelligence when he reads a modest allusion to the writer's connexion with relief committees at the time when Bismarck and Jules Favre were at the outset of their negotiations. There is, however, less patent evidence, which requires the subtlety of a practised expert to bring to light. Although the Englishman in Paris says he put the finishing touches to these sketches for the benefit of his countrymen "fourteen years after the conclusion of the Franco-German War," yet it has been deemed necessary to add thereto notes and glosses to clear up points that might be obscure to Englishmen not in Paris, just as though it were a newly discovered manuscript of St. Simon, or of some other equally remote writer of memoirs. The editor who has accomplished this part of the work seems to imagine that the ignorance of his countrymen about France is as profound as his own knowledge is considerable. He is, therefore, at pains to explain the nature of a *lettre de faire part* as though it were as obsolete an institution as a *lettre de cachet*; and with great erudition he establishes the identity of "Madame Cardinal" as though she were a forgotten worthy of the *grand siècle*, and as though the sprightly page of M. Ludovic Halévy were sealed to the British tourist.

It is among the learned notes of the editor that the searching inquirer, who scorns superficial testimony, will first find circumstantial evidence that Sir Richard Wallace was indeed the author of these memoirs. The notes are not all indited for the benefit of "wayfaring men though fools," some of them dealing with matters of an abstruse nature. There is, for example, a lengthy excursus on the hereditary immorality of Alphonsine Plessis, the original of Marguerite Gautier, the "Dame aux Camélias" of Dumas fils. Now, in the manufacture of this note, though it refers to a subject worldly and profane, the ingenuous editor seems to have had reminiscences of the method observed by Paley in his 'Horæ Paulinæ.' He remembered how in that grave work the "undesigned coincidence" was the means of proving the origin of a writing, and he doubtless flattered himself that the shrewd reader, on the look out for signs to clear up the mystery of this book, would regard the editor and the Englishman as being as independent of one another in their writings as the respective authors of the Pauline Epistles and the Acts of the Apostles. The editor in his note on the genealogy of the original of Marguerite Gautier casually reveals the fact that she was born in 1824. The Englishman in the text had previously, in the most incidental manner, mentioned that he was six years older than the lady. The expert in evidence recognizes consequently that the anonymous author of these memoirs must have been born six years before 1824—that is to say, in 1818. If he has heard the rumour regarding the origin of these reminiscences,

the remainder of his task is comparatively easy. In spite of the circumstances of Sir Richard Wallace's birth, the baronetcy conferred upon him caused his age to be recorded in the English books of reference, and sure enough the 'Baronetage' declares that he first saw the light in 1818. Here, then, we have the triple testimony of three independent witnesses, the Englishman, the editor, and Sir Bernard Burke, who, without possibility of collusion, have constructed an "undesigned coincidence" on the lines laid down by Dr. Paley, pointing to the presumption that Sir Richard Wallace was indeed the author of these memoirs.

So far we have dealt with presumptive evidence only. It is, of course, possible that there might have been several benevolent Englishmen shut up in Paris during the siege, and ministering to the needs of the besieged, all of whom were born in 1818; but in his narration of the events of the early months of 1871 the writer of these reminiscences incidentally observes that he was in the month of January of that year elected a member of the Jockey Club. From independent sources we can supplement the Englishman's narrative: on January 14th, 1871, Richard Wallace was elected a member of this club by the spontaneous vote of the members left in Paris as a slight compliment to his munificence to the beleaguered citizens. We no longer have to deal with "undesigned coincidences" skillfully hidden away for the purpose of being unearthed. There may have been, as we say, half a dozen Englishmen who were born in 1818 shut up in besieged Paris and taking an interest in the relief of the suffering poor; but there was only one Englishman at that specified date who was elected to the membership of the Jockey Club, and he was the Englishman subsequently known as Sir Richard Wallace. The book, therefore, cannot be allowed to pass as an anonymous production. Its publishers may repudiate authority for the rumours which have associated Sir Richard's name with it—its editor may disclaim responsibility for the piecing together of fragments of internal evidence. It is no longer a matter of inference: the mention by the Englishman of the trifling fact that he was elected to the club in January, 1871, is an invitation to the public to believe that he was Sir Richard Wallace as authoritative as though the late baronet's name were printed on the title-page.

The British reader for whom the ingenuous editor explains the identity of "Madame Cardinal" is not likely to know much about the personality of the owner of the Hertford House collection; but by the time he has got through these two volumes he will have acquired a vast deal more knowledge of the life, the associates, and the literary capabilities of Sir Richard Wallace than ever did the surviving persons admitted to the intimacy of that munificent patron of art. It might be thought probable that the few with whom he was in constant and intimate contact during the last twenty years of his life (he died in 1890) would not have been ignorant of the existence of the elaborate journals he had kept from time to time up to the proclamation of the Commune; but Sir Richard Wallace's secretiveness, it would seem, went much further. The intimacy of one

or two of his friends was of a singularly close nature, yet he not only concealed from them the existence of these "Notes and Recollections," but he disguised from them the fact that he possessed the slightest literary faculty either in English or French. These volumes before us are written with great fluency, and the frequent faults of style are of a character which would not be found in the English of a writer whose mother language was French; and those who knew Sir Richard realize now for the first time that he possessed the gift of glib journalistic English. Were there not a hundred signs to prove that this work is not a translation of one single document, it would surprise his intimates likewise to know that he possessed the flowing pen of a chronicler of the boulevards to express himself in French. It surprises equally both those who knew him intimately and those who only knew of him as a thorough Frenchman in spite of his paternity, that he should be guilty of the solecism of using the participle before the surname of people when neither Christian name nor title is expressed. Perhaps it was a concession to the practice of the English, who always talk about "de Tocqueville" instead of Tocqueville, that the book is studded with references to "de Morny," "de Persigny," and, more amazing still, in plural form, "the de Caulaincourts" and "the de Lesparres."

Intimate associate as was the Englishman in Paris of ambassadors and of artists, of politicians and of literary men, Sir Richard Wallace, from the moment when these memoirs end, led an extraordinarily retired life, rarely receiving any one at Bagatelle, and never paying a visit or frequenting a *salon* in Paris. Occasionally he went to England, and once or twice threw open to London society the magnificent galleries of Hertford House; but his life was passed entirely among confidential friends who fancied that they had some acquaintance with his past career. The Englishman in Paris enjoyed the intimacy of Dumas père, of David d'Angers, and of Eugène Delacroix, and says he loved them all three; he likewise knew well and heartily disliked Balzac, Rachel, and Eugène Sue. The friends of Sir Richard Wallace were, until now, unaware that he had ever seen the authors of 'Père Goriot,' of the 'Trois Mousquetaires,' or of the 'Juif Errant,' or that he had any acquaintance with the great tragedian and her contemporaries the painter and the sculptor. This Englishman in Paris, who was born the same year as Sir Richard Wallace, and elected to the Jockey Club the same day, took a very active part in Parisian life after the Revolution of 1848, constantly conversing with the Prince President and witnessing the leading incidents of the *coup d'état*, whereas Sir Richard Wallace's friends were under the impression that he lived at Boulogne from 1848 to 1854. That a person who possessed faculties unsuspected by his intimates, as well as enjoyed experiences in which they never conceived him to have had a part—that such a remarkable individual should discover unlooked-for characteristics in other personages is not strange. On Tuesday, July 6th, 1870, on the eve of the declaration of war with Prussia, the Englishman was walking along the Faubourg St. Honoré, when, just in front of the British

Embassy, he was brought to a standstill by Lord Lyons's carriage turning into the courtyard. Lord Lyons beckoned him to come into the embassy, and there and then spontaneously gave our Englishman a full account of an interview he had just had with the Duc de Grammont, assuring him that the Foreign Minister was a most unfit person to conduct the negotiations with Count Bismarck about the Hohenzollern candidature. We have no right to defend the memory of the late ambassador, but we know something about the cautious and inexpansive nature of that eminent diplomatist, who was not normally in the habit of beckoning passers-by into the embassy to reveal to them the weaknesses of the Quai Dorsay, and we have no hesitation in saying that Lord Lyons was only as capable of this escapade as Sir Richard Wallace was of writing 'An Englishman in Paris.'

Industrious critics have called attention to the fact that many of these notes and reminiscences have already seen the light in the pages of memoir-writers of the day. We will only say, that the selection is not badly made, though why the publisher and compiler should have wished to make his survivors believe that a great philanthropist and a first-rate art collector was a third-rate man of letters is beyond our comprehension. The volumes are full of good stories—many of them old friends, but some of them we do not seem to have heard before; for example, this one is entertaining in connexion with Louis Napoleon's curious accent in speaking French. At his first interview with Bismarck

"the Emperor was complimenting the German statesman on his French: 'M. de Bismarck, I have never heard a German speak French as you do,' said Napoleon. 'Will you allow me to return the compliment, sire?' 'Certainly.' 'I have never heard a Frenchman speak French as you do.'"

Another anecdote exhibits a phase of character of the Emperor at an earlier period:

"Rachel took from her finger a plain gold hoop in the centre of which was an Imperial eagle of the same metal. 'This was given to me by Prince Louis Napoleon,' she said, 'on the occasion of my last journey to London. He told me it was a souvenir from his mother, and that he would not have parted with it to any one else but me.'... Shortly after the Revolution we were talking to Augustine Brohan, who had just returned from London, where she had fulfilled an engagement of one or two months. Some one asked her if she had seen Prince Louis in London. 'Yes,' she replied; 'he was going away and he gave me a present before he went.' Thereupon she took from her finger a ring exactly like that of Rachel's. 'He told me it was a souvenir from his mother, and that he would not have parted with it to any one but me.'"

Here is another about Louis Napoleon's more respectable predecessor on the throne of France, on the occasion of the visit of the Queen of England to Eu:—

"The King and Queen Victoria were walking in the garden, when with true French politeness he offered her a peach. The Queen seemed rather embarrassed how to skin it, when Louis Philippe took a large clasp knife from his pocket. 'When a man has been a poor devil like myself,' he said, 'obliged to live on 40 sous a day, he always carries a knife. I might have dispensed with it for the last few years: still I do not wish to lose the habit—one does not know

what may happen.' Of course the tears stood in the Queen's eyes."

The Englishman one day called to see the elder Dumas:—

"'Is Monsieur at home?' I said to the servant. 'He is in his study, monsieur; monsieur can go in.' At that moment I heard a loud burst of laughter from the inner apartment, so I said I would wait till Monsieur's visitors were gone. 'Monsieur has no visitors; he is working,' replied the servant. 'M. Dumas often laughs like that at his work.' It was true enough, the novelist was alone, or rather in company with one of his characters, he was simply roaring."

We have said that the editor-in-chief of this compilation is evidently a person acquainted with France, but his experience is not shared by all his collectors and translators. In a long account of Marshal Vailant, who was a native of Dijon, the name of that town is spelt "Dyon," and its inhabitants are called "Dyonnais," the mistake recurring six times on four pages, and it is clearly not a misprint, as from beginning to end of the narrative this odd spelling is adhered to with perfect consistency.

NOVELS OF THE WEEK.

Old Dacres' Darling. By Annie Thomas. 3 vols. (White & Co.)

Wife—yet no Wife. By John Coleman. 3 vols. (Drane.)

St. Michael's Eve. By W. H. de Winton. 2 vols. (Hurst & Blackett.)

Belhaven. By Max Beresford. 2 vols. (Same publishers.)

Verbena Camellia Stephanotis, &c. By Walter Besant. (Chatto & Windus.)

George Waring's Choice. By Frank Baron. (Ward & Downey.)

Suspected. By Louisa Stratenus. (Chapman & Hall.)

Where Honour Sits. By W. B. Home-Gall. (Digby, Long & Co.)

For Hal's Sake. By Amy Manifold. (Same publishers.)

MISS ANNIE THOMAS'S new book is at once absurd and disagreeable. Nothing more unsavoury than the passages describing the flirtation between Mrs. Victor Dacres and her husband's uncle could well be imagined. No detail in the recital is spared us—maundering kisses, "hot and clammy" embraces, and so on. The susceptible young baronet, who sobs at the slightest provocation, is hardly preferable to the slobbering squire, whom the gallant and chivalrous Captain Blake amiably describes in the presence of his charmer as "a cursed old goat." Mrs. Victor Dacres with her "sinuous," "full-busted" form, who does not walk but writhes down stairs, is a personage for whom one can only find a parallel in the "dime" novel.

We have heard of the innocent testator who acquiesced in his lawyer's putting his own name in the will for the "purely formal office" of residuary legatee, but since his time we had thought people's notions had grown more distinct. Mr. Coleman, however, supposes that in that capacity his villain, Dr. Oscar Leblanc, could appropriate and make liable to his own creditors his wife's entire fortune, bequeathed to her by her father, and settled upon herself and her children by her marriage settlement. This business-like conception is on a par

with almost every other in this marvellous book. It is a product of the demand of the illiterate for literature. There is a fatal fluency in it, and any amount of action. A duel, a murder, a collusive divorce, an earthquake, a man of rank going about with a lady of rank as his sister without society knowing anything about the intrigue—these are some of the sensations the readers enjoy. But the leading impression left upon them is that for misspelling, misquotation, misconception of every usual matter of common knowledge, and constant grammatical atrocities, Mr. Coleman's book is the novel of the season.

"Why, when we agree upon so much, should we be separated by so little?" This pertinent query, addressed by the hero to the heroine at the crisis of his fortunes, will be echoed by most readers of 'St. Michael's Eve.' They forget, however, that it is the business of the conscientious novelist to accentuate rather than smooth away the obstacles in life's handicap, otherwise the occupation of the reviewer would tend to become a sinecure. 'St. Michael's Eve' is a favourable specimen of the serious society novel; the plot hinges on theological differences and feminine jealousy, and though the *dénouement* is eminently conventional, the author faces the only strong situation in his book—the explanation between Darell and his wife—with spirit and success.

"We canonize our martyrs, but idolize the successful; and to the living, worship is preferable than the remote possibilities of the calendar": so says Max Beresford with philosophic, if not grammatical profundity, accounting for the fact that Dr. Rutherford, the handsome, rather vulgar young doctor of Dunbar, preferred the main chance to any touch of self-sacrifice. Not so Alec Macdonald, whose manliness deserves the fair reward he obtains. But Sybil is heavily weighted—"hadden doon," we think Max Beresford would prefer us to say—by the most unnatural and impossible prodigal father of fiction. Robert Gordon is meant, we fancy, for something more human and complex in character when we are first introduced to him; but the temptations of the secret chamber are too much for the author of his being, and the "banker" develops into a sort of Skimpolian Bluebeard as mean as he is atrocious. From internal evidence we should think the book is written by a lady who possesses some local knowledge; but though the old servant takes pains to talk elaborate Scotch, there is something about it that often does not ring true. The descriptive passages are the best in the book, but the narrative, although parts of it are meritorious, is, on the whole, overstrained and unnatural.

Mr. Besant reprints 'The Doubts of Dives,' 'The Demoniac,' and the queer, quaint story which gives its title to his new volume, 'Verbena Camellia Stephanotis.' To these three is added 'The Doll's House—and After,' a novelist's criticism of a dramatist, reproduced from one of the monthly magazines. In his preface Mr. Besant tells another story: how he was found out by an eccentric man who accused the romancer of hypnotizing him, and stealing from him the story of 'The Doubts of Dives'—which he pronounced "as a monosyllable, as if it was the third person singular, indicative mood,

present tense of the verb 'to dive.'" 'The Demoniac' is a powerful story of a chronically developed craving for drink—a "temperance story" surely, though Mr. Besant repudiates the description. The volume is full of good summer reading.

Something in the tone of the preface and in the early pages of 'George Waring's Choice' gives promise of the book being endowed at least with the quality known sometimes as "modernity." So far as we may judge, however, the promise is unfulfilled, and the novel bears no particular stamp of any kind. We do not see why it should be called George Waring's or, for the matter of that, any one else's choice; the name is of no real consequence, of course; but a hundred others might have answered as well, or better. A certain degree of "snap" and smartness accompanied with touches suggestive of the new journalism and the new humour occurs at first, and suggests—when one has done with the book—a little extra manipulation besides the author's own. Be this as it may, a discrepancy exists in the fashion of the beginning and the rest of the story. Now and then one is slightly reminded of Mr. George Moore, in other places the influence of a clever book called 'In Fools' Paradise' seems a not improbable factor; for the rest we have quite an ordinary, slightly second-rate novel, lacking in real force and character, and in no way very able or striking. Young men of the Temple are the theme of the story, and their mode of living, with snatches of conversation and discussion on art and life generally, pervades it. But in spite of a good situation and a happy word here or there the men and women do not become really interesting or even well defined. George Waring himself does not stand out from his surroundings, and even the surroundings gradually lose shape and disappear. Yet the author may, perhaps, do something later that is less formless and void. Who can say?

'Suspected' reads not unlike a bad translation of a good book, probably of Dutch origin. Perhaps it is in itself a little misty, for, though powerful in conception, the impression it leaves is in a manner vague, yet strong. Its atmosphere is the atmosphere of real romance, and the story itself is anything rather than commonplace. It is full of fine characters and dramatic moments, and its level throughout is not that of ordinary sentiment and incident. But there is little for a critic to say about a story that is original both in idea and handling, and is yet deformed by an air of awkwardness and constraint that suggests the hand of some incompetent and unnamed "conveyer," for one can hardly suppose it to be written directly by a Dutch author imperfectly acquainted with English. The heroine, of whose "tiny hands" and small head too much mention is made, is, all the same, a very engaging being of the type known as a man's woman.

'Where Honour Sits' is a story as uncompromisingly British as they make them, nowadays at least. Love, war, and the chase go hand in hand, and their exponents are young men and maidens British to the backbone, and—we grieve to say it—as regards conversation and manners, distinctly second-rate. It is difficult to decide whether the

triteness and baldness of their or the author's remarks and general outlook be the more apparent, but they run one another pretty close. To say that the story is as well-meaning as it is tedious (Gordon and Khar-toum figure in it ineffectively) is to say all that need be said of a book so belated in manner and matter.

'For Hal's Sake' is a trivially pretty story, which comes halfway between a novel and a tale for children. It deals in part with grown-up people, including two impossible American villains, and an impossible search for an impossible will; but the interest is centred in a group of children who perform the acts of grown-up men and women in a childish way. The story of Hal and his sister is decidedly pathetic, and will raise a lump in the throat of all but the absolutely unemotional.

LOCAL HISTORY.

History of Lower and Upper Heyford. Compiled by J. C. Blomfield, Rector of Launton and Rural Dean. (Stock.)—This forms the sixth part of the 'History of the Deanery of Bicester.' Few villages have had their annals so carefully examined and so wisely chronicled as Upper and Lower Heyford. Hardly anything of importance seems to be omitted, and Mr. Blomfield possesses the faculty, rare among antiquaries, of viewing things in their just proportions. He realizes the fact, which many people forget, that the annals of the last and even the present century are worthy of record, as well as those of earlier times. We can, indeed, see nothing whatever to find fault with, except that documents are for the most part given in the vernacular, not in the original Latin. There can be no objection to their appearing in English, but the pitfalls which beset the translator of mediæval records are so many that in every case they should also be printed in the language in which they were written. Mr. Blomfield has been so fortunate as to come upon a plan of Lower Heyford—Hayeforde ad Pontem, as it is there called—of the year 1606, which he has had carefully reproduced by a photographic process. This is a great find. Plans of that early date are uncommon, or, if they exist, are stowed away in places to which those who could use them for historical purposes have commonly not access. The one before us is of exceptional interest. It might be a fancy sketch made for the purpose of illustrating our old open-field system. We have the open fields, meadows, and midsummer grounds as they existed nearly three centuries ago, and as they had no doubt come down from a period more remote than written history. On the north and west of the church, and its cluster of dwellings which form the village, stretch the pastures; adjacent to the cottages are enclosures of regular shape, varying from about one to nearly five acres. These seem to have been divided from each other by thorn hedges, in which trees are represented as growing. All the rest of the parish, which to the eye seems to be at least two-thirds of it, is divided into narrow slips. How many of these there are we cannot tell, and it would not be easy to count them, but there must be several hundreds. Half an acre seems to have been the average size; some are much less, and a very few reach an acre and a half. The rule seems to have been strictly adhered to that one man should not possess two strips adjoining each other. A large volume of commentary might be written regarding this old map; and it can scarcely be said that Mr. Blomfield quite realizes its interest. In his early pages he gives his readers a sketch of the open-field system, but we are not sure whether what he says is a generalization as to old village life throughout the land, or whether we may apply

it exactly to Lower Heyford. For instance, when he remarks that, "the acre strips being allotted afresh each year, it was always possible to increase their number," does he mean that, as we know full well, this was once the common practice, or does he mean that he has had evidence before him that this was done at Lower Heyford when the map was drawn in the reign of James I.? We have ourselves little doubt that the custom must have continued till 1606. Had the tenure of the strips become fixed, we think it impossible that marriages, sales, and the other accidents attendant on real estate should not in some instances have grouped the adjoining slips in one man's hands. Lower Heyford seems to have commonly gone by the name of Bridge Heyford. The bridge must have been old, for the author cannot find any record of its erection. The map of 1606 shows it as consisting of four arches for the sake of carrying off the water at ordinary times, and four other flood-arches in the meadow. Steeple Aston is the adjoining parish. Could we see a plan showing that side of the stream, we should probably find that other flood-arches were provided on the west. Mr. Blomfield thinks, as he can find no account of its erection by any person or corporation, that it may have been built by a rate on the neighbouring lands. This is improbable. From very early days building bridges was looked upon as a great work of mercy. In 'Piers the Plowman' repairing highways and bridges is classed among meritorious works, and bequests for these purposes occur constantly in wills. Had bridge-building been a matter of which the law took cognizance, it is hardly probable that it would have been considered as an act of charity. We have evidence that a similar feeling was prevalent in France and Spain. In the former country there was a "Confraternité des Ponts," a guild of masons the duty of which was to build bridges for travellers. The registers of Lower Heyford have been exceptionally well preserved. The priest in charge obeyed Cromwell's instructions at once, therefore from 1539 to the present date there is a complete life-and-death chronicle of the parish except for a short time during the disturbed period of the Caroline civil war. The list of briefs on which collections were made in the parish begins in 1731. Mr. Blomfield has printed it in full. It is an interesting document. Some of the place-names seem misspelt, whether by the transcriber or the person who made the original entries, it is not possible for us to say. The history of Upper or Over Heyford seems to be compiled with equal care, but does not contain so much matter of interest. George Lavington, some time Bishop of Exeter, was for a short period the non-resident rector of this village. Mr. Blomfield says that he was, before he attained episcopal rank, a "full-blown pluralist, holding the rectory of Hook Norton, Oxon, a stall in Worcester Cathedral, a stall in St. Paul's Cathedral, the rectories of St. Michael's Bassishaw, and St. Mary's Aldermary, in London." We wonder whether the worthy man had ever heard of Bogo de Clare, the noted mediæval pluralist, who is said to have held thirteen benefices with cure of souls in the province of Canterbury as well as several prebends. It has, however, never been made clear to us that this grasping person held the whole of them at one time. The work by which Bishop Lavington is remembered, if he be remembered at all, is his 'Enthusiasm of Methodists and Papists Considered,' a polemic of sufficient bitterness, but one which shows an amount of reading among obscure books very uncommon in the reign of George II. Polwhele, the Devonshire historian, published a new edition, with an introduction almost as long as the book itself, in 1820. Mr. Blomfield thinks that surnames derived from saints were given "to certain families on account of the odour of sanctity which gathered round them." This, we feel sure, is a mistake. Saintly men occur in

history, but saintly families would be a new phenomenon. In every case we have examined it has been clear that the name has become attached to a race from that of a place.

The Chronicle of Louth Park Abbey. With an Appendix of Documents. Edited by the Rev. Edmund Venables. With a Translation by the Rev. A. R. Maddison. (Horncastle, Morton.)—Louth Park was a daughter of Fountains, but while the mother-house has had the good fortune to remain almost as King Henry's visitors found it, the daughter has been swept away. Lincolnshire contains but little good building stone, so Louth Park Abbey became a quarry for the neighbouring townsmen. Nothing now remains above ground except a few shapeless mounds. From excavations which have been made in recent days the plan of the church and neighbouring buildings has been pretty well made out. It seems probable that it was in many respects a copy of the Yorkshire abbey on the banks of the Skell. This 'Chronicle of Louth Park Abbey' is now printed, for the first time, from the only known original, in the possession of Mr. Allison, the present owner of the site. The history of the manuscript is a strange one. In Tanner's time—that is, in the early years of the last century—a copy of the Louth Park Chronicle existed among the records of the corporation of Norwich. Tanner used it in his 'Notitia Monastica,' and his memoranda have been transferred into what is known as the new 'Monasticon.' In modern days this manuscript has been inquired for, but the Norwich authorities could not find it, and were sure that it was not in their custody. A Norfolk gentleman of antiquarian tastes was known to have possessed an old manuscript relating to Louth, but he was dead, and thus all hope of tracing it seemed lost, when his widow accidentally discovered it among some loose papers. There is nothing to identify this copy now in Mr. Allison's possession with the one formerly at Norwich, but the editor is of opinion that they are the same. We are inclined to think he is right. The keepers of records were careless in former days, and the Norwich custodians would take scant interest in an old book which they could not read, relating to a place in a distant shire where the corporation had no property. This is one of the family of lesser chronicles of which several volumes were edited in the Rolls Series by the late Dr. Luard. Had he known of it, it is not improbable that it might have been included in his collection. Such compilations were not meant to supply the place of the larger chronicles, but for works of handy reference for the inmates of the houses in which they originated. It is to be regretted that their compilers did not give more attention to local events. The Louth Park Chronicle begins with a sketch of the history of the world, and the common fables as to early Britain. The editor has failed to find anything with a claim to originality of an earlier date than the Norman Conquest, and has therefore not printed this introductory part. Substantially the same thing may be found in a dozen other chronicles. The late Dr. Luard assisted the editor in attempting to make out the sources from which the really historical parts of the volume have been derived. Geoffrey of Monmouth, Henry of Huntingdon, Florence of Worcester, and William of Malmesbury were evidently not unknown to the compiler, but his chief sources seem to have been the 'Annales Cicerstrenses' and Ralph de Diceto. The editor seems to have done his work well. There have been none of those lamentable attempts to improve grammar and spelling which disfigure so many modern editions of mediæval works. As, however, he was not shackled by the rules enforced where books are issued at the cost of the State, we are sorry that he has not enriched his pages with a larger body of notes. The most important entry in the volume for those who are not concerned with

minute facts relating to Lincolnshire men and things is the sketch of the Black Death. The writer was describing what he had seen go on before his own eyes:—

"In the year of our Lord 1349, the hand of the only Omnipotent God struck the human race with a certain deadly blow; which, beginning in southern regions, passed on to the northern, and invaded all the kingdoms of the world. This stroke alike prostrated Christians, Jews, and Saracens. It annihilated at once the confessor and the penitent. This scourge in many places left less than a fifth part of the population surviving. It struck terror into the heart of the whole world. So great a pestilence before this time had never been seen, or heard of, or written of; for it is believed that not even so vast a multitude of people were swept away by the flood which happened in the days of Noe."

We have quoted Mr. Maddison's version, which is commendably close and accurate.

A Mendip Valley, by Theodore Compton (Stanford), is an attempt to do for the Somerset parish of Winscombe what Gilbert White did for Selborne. It contains fifty charming illustrations, admirably reproduced from drawings by Edward T. Compton. Otherwise the work is not wholly a success. There is too much mere "talky-talky" on the one hand, and on the other a meagreness and vagueness as to facts. The account, for instance, of the fine parish church, with its interesting mediæval glass, is poor; something should have been told about the former vicars; and in these days of school boards and "atheistic science" (a phrase of our author's) it is senile to derive the river-name Yeo from "the Saxon *ea*, which probably comes from the same root as the Celtic *guy*, and is the origin of the Norman *eau*." The best chapters are the four dealing with the natural history of the Mendips, and that by Prof. Lloyd Morgan on the geology. In a future edition we would suggest the addition of an index, and the omission of (say) 180 of the 200 poetical quotations.

The Story of King Edward and New Winchelsea. By F. A. Inderwick. (Sampson Low & Co.)—Mr. Inderwick has written a clever book on a striking and unique subject. The "swarming" of the men of Winchelsea from their old homes in the town that the hungry waves were daily threatening to devour to a safer dwelling-place has had its parallels in other places along our southern coast; but in their case the process was more gradual, the exodus less dramatic. One must turn to the flight of the Latter-Day Saints from one refuge to another to find a movement so striking and so complete as that from Old to New Winchelsea. The Mormon parallel presents itself the more readily because, as Mr. Inderwick points out, the new town which Edward I. founded for his "barons" of Winchelsea was laid out in straight lines and rectangular blocks, in curious anticipation of a modern American city. It did not grow; it was made. "An old-time Venice, without a Lido to shelter it from the ocean," as Mr. Inderwick describes Old Winchelsea, it fell a victim to that same law of eastward drift which, as Prof. Burrows has shown, is the key to the history of the Cinque Ports, and which was destined in turn to prove fatal to its successor. It was in 1288 that, after some years of work, New Winchelsea was formally handed over to its future inhabitants, and completed as a port, arsenal, and fortress, to serve as a base of naval operations in the Channel. The king himself took a warm interest in its prosperity and progress, and was a not infrequent visitor to the town, or to the manor house of Udimore across the bay. It was from the latter place that he issued his famous confirmation of the Charters of Liberties in 1297. Four years after the completion of the new town a rental (1292) was drawn up, giving the names of its inhabitants and their tenements according to streets. This document Mr. Inderwick has printed, and it has afforded him a subject for much dissertation on the names and occupations of the dwellers in this strangely artificial community.

The greatness of the town was of short duration. The doings of its "barons" in the Channel and along the French coast made it a special mark for vengeance at the hands of "our natural enemies." Burnt and plundered time after time, seared and scarred by its troubles, the town bravely struggled on, till a more relentless enemy slowly brought it to its doom. By the close of the fourteenth century the harbour was already silting up, and a final raid by the French in 1418 proved a crushing blow. Left high and dry by the ever-receding waves, Winchelsea dwindled at length into an old-world village, still possessing in its mayor and corporation, its members, and its archaeological relics traces of its former greatness. Mr. Inderwick has told its tale well, though his antiquarian lore is sometimes at fault. "Galfridus" was Geoffrey, not Wilfrid; "Radulfus," Ralf, not Randolph. The Ashburnhams were not associated with the district "in an unbroken line to a period long before the Norman Conquest" save in the wildest of heraldic dreams; and the story of opening Edward's tomb and renewing "the wax of the king's cerecloth" is, we believe, an old mistranslation of "cera renovanda circa corpus regis." But these small slips are more than atoned for by the grace and charm of the author's style.

OUR LIBRARY TABLE.

UNDER the title of *Purze Blossoms* (Fisher Unwin), which

—offer to the waning year
The golden tribute of their bloom,

Miss Kettle has thrown together a number of slight pieces in prose and verse, which, though not likely to affect her literary reputation, are interesting as the thoughts of a refined and amiable writer, whose recognition of the advance of years does not diminish her love of things human and natural. The subjects of her book are drawn from Yorkshire and the Highlands, her fatherland and her mother-country, to both of which she has ever been loyal; and the neighbourhood of Callander, the Ochils, and the Isle of Canna are by turns referred to. Some verses on the wild roses at Kirkstall should be laid to heart by the "restorers," and some called 'Passing Away' throw a pleasant light on the last hours of Grantley Berkeley:—

Leave me alone.

Soft, peaceful slumber is drawing on;
Better than all the huntsman knows
This blissful sleep—this calm repose.

Far off—but softly drawing near—
Music of heavenly harps I hear
Stealing across the darkening floor:—
"I am in Heaven!—make fast the door!"

It will be seen that the tone of the book is religious. The short stories are well told and the verses passable.

THE author of *From Punch to Padan-Aram*, Mr. A. T. Story (Stock), informs us in one of his papers that he has sometimes said to himself: "Go to, I will write a piece"; but on trial I could do nothing to satisfy myself; the result has been simply an 'article' after the newspaper pattern, raw, and for the most part rubbish"; but he rather gives us to understand that this was not the case with the strange collection of articles now before us. Others, however, might think that the above extract is only too true a criticism of most of this book. What, for example, can be said for such stuff as this, which occurs only two pages further on?—"In short, while the male child is waif enough, she is waifer, and like the little thing of the same name (though i-ess) she is lost directly she is reft of her consecration. For in her case the consecration is inborn, while in the case of the male it is achieved. Therein meseems lies the whole difference between the nature of woman and the nature of man," &c. And there is much of the same sort of sorry talk about waifs, and anglers, and Punch and Judy, and other topics. Why the book was ever written is a mystery that

remains as much unsolved after as before reading it; for the subjects have no interest, the writing has no charm, and the graces of style are markedly absent. The only solution that can be hazarded is that it was written for the sake of the puns, which are plentiful and bad. A particularly excruciating instance is given in our second extract, that may serve as a sample. There is an undue number of misprints, among which, though, it is hardly possible, even in charity, to include such uncouth innovations as "emmoviant" and "colloque."

THE republication from *Punch* of *The Diary of a Nobody*, by G. and W. Grossmith (Arrow-smith), was hardly a happy thought, or calculated to profit anybody. 'A Society Clown' had perhaps sufficiently shown the world that that delightful comedian Mr. George Grossmith could be vulgar, if he chose; but it is rather hard on *Punch* that these leaves from the diary of Mr. Pooter, which may have escaped unnoticed amid better jokes, should be collected and pointedly dedicated to the editor. For it must be confessed that the book has no merit to compensate for its hopeless vulgarity, not even that of being amusing. The satire—if a photographic reproduction of middle-class boredom and horseplay can be dignified with the name—is not only dreary, but has a cruel ring about it which is positively offensive. Half the jests in the book seem to be directed against the straits to which the poverty of an underpaid City clerk reduces him; as, for example, the necessity for the appearance of *crambe repetita* at his table. Such jibes argue unpardonable bad taste in the maker thereof, and cause no hilarity to the readers except at his expense. Besides, it is all so dull. The illustrations, by Mr. Weedon Grossmith, are admirably suited to the text.

An Old Parson's Anecdotes and Tales. By the Rev. W. E. Heygate, M.A., Hon. Canon of Winchester. (Masters & Co.)—This old parson is a dear old gentleman, very "sweet" and very good; but he is an illiterate old gentleman, as we might reasonably expect an honorary canon to be; and his anecdotes and stories are of the "talky-talky" order. They must be rather trying to listen to, for they never have any point, but to read they are baffling in the extreme. Nevertheless, we cannot but love this dear old gentleman.

Two volumes of military reminiscences are on our table: the *Souvenirs militaires de Victor Dupuy* (Paris, Calmann Lévy), a cavalry officer of the Empire, who served under Moreau in 1800, and subsequently in the campaigns of the Grande Armée; and *Da San Martino a Mentana* (Milan, Fratelli Treves), by Capt. Adamoli, now an Italian deputy. Dupuy's memoirs have not the charm of Marbot's, nor, though he was an intelligent and gallant soldier, was he probably so able an officer. His criticisms are few, but they seem well founded. He marched to Moscow, and he blames Murat much for his carelessness. He says the King of Naples had wonderful skill in handling cavalry on the battle-field, but that he never took any trouble to spare men or horses, or save them from unnecessary exposure. The great losses of the cavalry on the advance to Moscow were, Dupuy considers, mostly avoidable, and due to sheer thoughtlessness on the part of their commander. Dupuy was taken prisoner some time before the battle of Leipzig, and was interned in Hungary, where he heard

—die traurige Mähr:
Das Frankreich verloren gegangen.
Besiegt und zerschlagen das grosse Heer,—
Und der Kaiser, der Kaiser gefangen.

On his way home he saw at Baden, near Vienna, the little King of Rome. In the campaign of 1815 he served under Marbot, and his brief notes do not supply the unfortunate absence of any account of Waterloo in Marbot's memoirs. On the 17th his regiment advanced along the Brussels road, skirmishing with the British and Hanoverian cavalry, especially at Jemnapes,

and having, Dupuy says, the best of the encounters. At Waterloo his hussars were posted on the extreme right of the French position, and when it became impossible to check any longer the Prussian attack they made an orderly retreat, and marching all night recrossed the Sambre, and reached Avesnes on the evening of the 19th of June.—Signor Adamoli first saw war at San Martino, and his memoirs confirm the impression that the Italian army was as badly led as an army could be, and that its complete failure to make any impression on Benedek's position was largely due to the desultory character of the attack. Signor Adamoli became an officer of the regular army, but left it to follow Garibaldi to Sicily, and henceforth attached himself closely to his chief, being present both at Aspromonte and at Mentana, but not accompanying him to France to fight against the German invaders in 1870-1. Signor Adamoli was at that time apparently in Central Asia. He writes modestly and sensibly, but he rather wearies his readers with details. For instance, he spends pages over some insignificant skirmishing in 1866 in Val Camonica, and discusses at great length the question whether the capture of a mountain village by the Austrians was the fault of one Col. Cadolini, who was killed in the course of the fighting.

IN revising the late Mr. Hayward's translation of *The First Part of Goethe's Faust* (Bell & Sons) Dr. Buchheim has greatly improved it. Hayward's version owed a good deal of its popularity to the limited knowledge of German existing in this country in 1830. Hayward took a great deal of pains, but he lacked the training necessary to make a translator exact in verbal scholarship, and he was no great master of style. Dr. Buchheim, who has given special attention to 'Faust,' has corrected obvious mistakes, shortened the notes, and prefixed an excellent introduction. The result is that the work in its present shape is much to be preferred to the old editions. Dr. Buchheim may be complimented on what he has achieved.

Rose et Ninette. Par Alphonse Daudet. Translated by Mary J. Serrano. (Fisher Unwin.)—We suppose that M. Daudet's last novel had to be translated, though for ourselves we can see very little interest in 'Rose et Ninette.' Miss Serrano has done it neither very well nor very ill, but rather ill than well. There can be no object in keeping such a word as *tabouret* in an English version; and "their Englishwoman" is not the equivalent, though it may be the translation, of "leur Anglaise." But the several inadequacies are insignificant beside the general stiffness of the rendering, which can only be said to be faithful to the original by clothing it with, if possible, a double portion of heaviness and want of life.

THE most important of the new editions on our table is one of *Marius the Epicurean* (Macmillan & Co.), which Mr. Pater has completely revised. 'Marius' is a work which with acquaintance grows greatly on the reader, and we are pleased to see that a tale which appeals to a limited class only has reached its sixth thousand. This is a good sign of the times.—Robert Chambers's pleasant volume *Popular Rhymes of Scotland* has been reissued by Messrs. Chambers; but they have omitted the date from the title-page—a thing to be reprehended.—Mr. W. Scott has issued a convenient edition of the *Biglow Papers*, with a prefatory note by Mr. Ernest Rhys.—*The Children of the New Forest* has been made into a "literary reader" by Mr. A. Gardner for Mr. Heywood, of Manchester.

WE have on our table the reports of the Free Libraries at Battersea, Chelsea, and Lambeth, and also those of Baillie's Institution Free Library at Glasgow, and of the Shakespeare Memorial Library at Stratford-upon-Avon. The reports speak of steady progress made, the Lambeth libraries being especially fortunate in meeting with assistance from wealthy indi-

viduals. The report of the Newberry Library at Chicago, U.S., has also reached us. Mr. Poole has boldly bought quite a collection of books relating to Assyriology, and appears to be beginning the purchase of *incunabula*. The catalogue of the Hanbury Herbarium has reached us; also from Bermondsey Mr. Frowde's catalogue of the lending and reference departments of the Free Library, also one of the "Juvenile Lending Department"; from Lewisham a supplementary catalogue, compiled by Mr. Goss, of books added to the Perry Hill Branch; from Sheffield a second edition of the catalogue of works of art; and from Wigan a catalogue of works in the Public Library relating to Freemasonry, which Mr. Folkard has put together.

WE have on our table *Julius Caesar*, by W. W. Fowler (Putnams),—*Makers of Modern Thought*, by D. Nasmith, 2 vols. (Philip & Son),—*English Social Reformers*, by H. de B. Gibbins (Methuen),—*The Senior French Composition Book for all Public Examinations*, by O. Baumann (Nutt),—*Latin Examination Papers*, by G. G. Pruen (Whittaker),—*Easy Exercises on the First Greek Syntax* of the Rev. W. Gunion Rutherford, by the Rev. G. H. Nall (Macmillan),—*Modern Side Arithmetic, Examples Only*, by the Rev. T. Mitcheson, Part I., and Answers (Hodgson),—*A German Science Reader*, by J. H. Gore (Boston, U.S., Heath),—*Table for the Detection of Positive Radicals*, by J. Castell-Evans (Murby),—*Moffatt's New Schedule Geometry for Standards V., VI., and VII.* (Moffatt & Paige),—*A First Year's Course of Manual Instruction in Wood*, by J. H. Judd (Brighton, Robinson),—*The Early Renaissance*, by J. M. Hoppin (Boston, U.S., Houghton),—*Moffatt's Geography Reading-Book, No. II.* (Moffatt & Paige),—*Transactions of the Liverpool Welsh National Society, 1890-1* (Liverpool, Foulkes),—*A Guide to Electric Lighting*, by S. R. Bottone (Whittaker),—*The Disintegrator*, by A. Morgan and C. R. Brown (Digby & Long),—*The Unwritten Law*, by Mrs. Bennett-Edwards (Bristol, Arrowsmith),—*Egypology*, by the Author of 'The Prigmet' (Kegan Paul),—*Madame Valerie*, by F. C. Phillips (Heinemann),—*The Book-Bills of Narcissus*, an Account rendered by R. Le Gallienne (Simpkin),—*A London Cobweb*, by C. Lys (Trischler),—*In the Service of Love*, by Mrs. A. Wallace (Flack),—*Twelve Times round the World*, by G. C. Sayce (Bristol, Arrowsmith),—*Queer Cards*, by L. T. Merry (Flack),—*Our Hands have Met*, by J. Tempest-Blanch (Digby & Long),—*A Freak of Fate*, by E. F. Spence (Henry),—*Sketches in Sunshine and Storm*, by W. J. Knox Little (Longmans),—*"Monsieur Henri," a Foot-note to French History*, by Louise I. Guiney (New York, Harper),—*Ups and Downs of an Old Tar's Life*, by Eclipse (Digby & Long),—*On Lonely Shores, and other Rhymes*, by J. L. Joynes (Chiswick Press),—*Studies of some of Longfellow's Poems*, by F. Walters (Sunday School Association),—*The Brethren of the Cross, a Dramatic Poem*, by F. L. Z. Werner, translated from the German by E. A. M. Lewis (Bell),—*The Lifting of the Veil*, by C. Branco (Sonnenschein),—*Round the Camp Fire*, by Edith H. Hirst (Digby & Long),—*Losing Ground, a Series of Sonnets*, by H. W. Bowen (Boston, U.S., Cupples),—*The Fallen Pillar Saint, and other Poems*, by S. M. Best (New York, Dillingham),—*A Song-Book of the Soul*, by M. G. J. Kinloch (Kegan Paul),—*A Dream of Happiness*, by H. Old (Digby & Long),—*Cressy to Tel-el-Kebir*, by C. R. Low (Michell),—*An Altered Part* (Digby & Long),—*L'Affaire Allard*, by D. May (Paris, Lévy),—*Les Parisiennes*, by E. A. Spoll (Paris, Lévy),—*Combat d'Amours*, by T. Cahu (Paris, Lévy),—*Le Marquis de St. Etienne*, by A. Chabot (Paris, Lévy),—*Studien zur Geschichte der französischen Konjugation Auf-Inf.* by A. Risop (Nutt),—*Jean de Mandeville*, by H. Cordier (Leyden, Brill),—*Ueber Erziehung, Bildung, und Volksinteresse in Deutschland und Eng-*

land, by Dr. M. A. Schröer (Dresden, Damm),—*Deutschland vor tausend Jahren*, by L. O. Bröcker (Williams & Norgate),—*Zwei Fornaldarsögur*, by Dr. F. Dettner (Nutt),—*Bilderbuch ohne Bilder*, by Hans C. Andersen, with English Notes by Dr. W. Bernhardt (Boston, U.S., Heath),—*L'Alsace-Lorraine vingt Ans après*, by M. Charnay (Paris, Allemane),—and *Christian Hofmann von Hofmannswaldau*, by Dr. J. Ettlinger (Nutt).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Great Discourse (The) of Jesus the Christ, the Son of God, 12mo, 2/1.
Randle's (Rev. M.) Design and Use of Holy Scripture (Fernley Lecture, 1892), 8vo, 2/1 swd.
Stephenson's (T. B.) Words of a Year, Sermons and Addresses, cr. 8vo, 3/6 cl.

Fine Art and Archaeology.

Bloomfield's (C.) An Old Roman City, a Memorial of the Martyrs, cr. 8vo, 2/6 cl.
Vibert's (J. G.) The Science of Painting, cr. 8vo, 4/6 cl.

Poetry and the Drama.

Horsfield's (H. K.) In the Gun-Room, Sketches in Prose and Verse, cr. 8vo, 3/6 cl.
Piner's (A. W.) The Magistrate, a Farce in Three Acts, 2/6
Yeats's (W. B.) The Countess Kathleen, and Various Legends and Lyrics, cr. 8vo, 3/6 cl.

Philosophy.

Cartwright's (T.) Mental Science and Logic for Teachers, 2/6
History and Biography.

Ellis's (Rev. J. J.) Life of Rt. Hon. W. E. Gladstone, cr. 8vo, 2/6 cl. (Lives that Speak)
Longman's (R. L.) History of India, by Rev. G. U. Pope, 2/6
Stevenson's (S. H.) A Foot-note to History, Eight Years of Trouble in Samoa, cr. 8vo, 6/1 cl.

Geography and Travel.

Island Scenery: The Isle of Man, Isle of Wight, and the Channel Islands, imp. 16mo, 2/1 cl.

Philology.

Grauert's (E. F.) A New Method for Learning the Portuguese Language, cr. 8vo, 5/1 cl.

Science.

Dobbin (L.) and Walker's (J.) Chemical Theory for Beginners, 12mo, 2/6 cl.
Dowse's (Dr. Stretch) A Primer of Massage for Learners, illustrated, 18mo, 2/1 cl.
Hall (H. S.) and Knight's (S. R.) Algebra for Beginners, without Answers, 12mo, 2/1 cl.
Macnamara's (N. C.) Asiatic Cholera: History up to July 15, 1892, Causes and Treatment, 8vo, 2/6 cl.

General Literature.

Alexander's (Mrs.) Mammon, a Novel, Popular Edition, 3/6 cl.
Björnson's (Heritage) of the Kurts, translated by C. Fairfax, cr. 8vo, 2/6 swd. (Heinemann's International Library.)
Carey's (R. N.) But Men must Work, cr. 8vo, 2/1 cl.
Dickens's (C.) Works, Half-Crown Edition: David Copperfield, Nicholas Nickleby, cr. 8vo, 2/6 each, cl.
Dod's (S. B.) A Highland Chronicle, cr. 8vo, 5/1 cl.
General's Daughter (A.), by the Author of 'A Russian Priest', cr. 8vo, 2/1 cl. (Pseudonym Library.)
Howard's (Lady C.) Everybody's Dinner Book, cr. 8vo, 3/6 cl.
Nevill's (H.) In the Tilt Yard of Life, cr. 8vo, 6/1 cl.
Smith's (C. G. F.) Quixote the Weaver, 3 vols. 8vo, 31/6 cl.
Tolstol's (Count A. K.) The Terrible Czar, a Romance, translated by Capt. H. C. Filmore, 2 vols. cr. 8vo, 21/1 cl.

FOREIGN.

Theology.

Bacher (W.): Die Bibelepsege der jüdischen Religionsphilosophen d. Mittelalters vor Maimuni, 4m.
Gretz (H.): Emendationes in Veteris Testamenti Libros, ed. W. Bacher, Part 1, 10m.
Letourneau (C.): L'Évolution religieuse dans les Races humaines, 10fr.
Saint-Léonard (P. de): Les Fils de Dieu, 2fr. 50.
Vermeulen: Das XIX. allgemeine Konzil in Bologna, 2m. 40.

Drama.

Lettres de Adrienne Le Couvreur, réunies par G. Monval, 6fr.

Geography and Travel.

Bordeaux, 3 vols., 40fr.
Frisch (H. J.) et David (H.): Guide pratique en Pays arabe, 5fr.

Philology.

Kaluza: Chaucer u. d. Rosenroman, 3m.
Lieblich (B.): Zwei Kapitel der Käkik, 4m.
Müller (D. H.): Die Reconnances u. Versionen d. Eldad had-Dani, 4m. 40.
Nöldeke (T.): Persische Studien, Part 2, 1m. 10.

Science.

Coulon (R.): Synthèse du Transformisme, 5fr.
Ludwig (F.): Lehrbuch der niederen Kryptogamen, 14m.
Moreau (E.): Manuel d'Ichthyologie française, 8fr.

General Literature.

Fabre (J.): Le Mois de Jeanne d'Arc, 3fr. 50.
Franz (K. E.): Der Gott d. alten Doktors, 3m.
Gréville (H.): Chénierol, 3fr. 50.

OF CONCORDANCE MAKING.

I HOPE it will be a satisfaction to Mr. Robert Baxton to know that I have read over his paper on this subject several times with great attention, and that it appears to me to be quite unanswerable. F. S. ELLIS.

BANTU.

32, St. George's Square, S.W., Aug. 6, 1892.

IN the review at p. 184 it is stated that Mr. Torrend, S.J., in his 'Comparative Grammar of the South African Bantu Languages,' applies the name of Semi-Bantu. This includes, among others, Woloff, Manda, Susu, Vei, Bambara, Ibi, Grebo, Mende, Nupe, Temne, Ewe, Akra, Ashanti, and Kru. In support of this the authority of G. von Gabelentz is also brought forward. If all these languages are to be assigned to a Bantu classification no good will be obtained, and great difficulties will be created. Before his death Dr. Bleek had engaged in the investigation of the relations of Bantu with Australian, Kolarian, and Dravidian; and affinities of these with African, including some of those above enumerated, have been illustrated by myself. It follows that if the title of Bantu be adopted it will substitute Turanian—no great harm—and must be applied to the non-Semitic and non-Aryan languages not only of the Old World, but also of America. In correspondence Bantu must be assigned to Europe before the Aryan languages. It is possible that Bantu classification, which is neither philosophical nor philological, is prompted by the present wide extent of Bantu, but this does not make the other languages of the world subsidiary or tributary to it, and is no more a sufficient cause than there is for the promotion of Guarani, because this fills as largely the South American region as Bantu does the African.

HYDE CLARKE.

LEE v. GIBBINGS.

108, Lexham Gardens, W., Aug. 10, 1892.

I FORWARD a verbatim report of Mr. Justice Kekewich's judgment upon a motion for an injunction in the action *Lee v. Gibbings*, which came before the Court on the 3rd inst. Your readers will remember that I, the plaintiff in this case, sought to restrain Mr. Gibbings from publishing as a new and complete work of mine, with 1892 on the title-page, mutilated copies of 'The Life of Lord Herbert of Chesham,' prepared by me for Mr. John C. Nimmo in 1886, and issued by him in that year. The Court decided that it could not interfere at this stage, and that in effect my only remedy was for a libel against Mr. Gibbings.

My object in taking legal proceedings was to publicly show that I had no responsibility in the issue of the mutilated volume. The notices of the case in the press have adequately relieved me of any suspicion that may have arisen on that score. But the judgment in the case secured for me, and I hope for other authors similarly placed, something more. Mr. Justice Kekewich held, despite the contentions to the contrary of Mr. Gibbings, his witnesses, and his counsel, that my work had been seriously mutilated. "The omission of the introduction to such a work as this," he said, "was very nearly leaving out the principal part of the work; this does seem to me," he continued, "to be a very cogent instance of mutilation."

The alteration of the original date to 1892 was, in the judge's opinion, calculated "to give the impression that it is a new work."

The Court further laid it down that the right of a publisher who purchases the copyright of a work from the author to make changes in it, is subject to the limitation that he must give the author "no cause to complain."

Although the judge refrained from making "such remarks as occurred to him on the moral side" of the case, it is apparent, both from the terms of his judgment and from observations made by him during the trial, that the proceedings of the defendant did not commend themselves to him.

Some friends have urged me, in the interests of myself and my fellow authors, to carry the case to a final hearing. But I have already in-

involved myself in much expense, and I am unwilling to incur more. I could not expect to recover very substantial damages, and I should be certain to suffer anxieties that must interfere with my usual avocations. I have done a little toward asserting the legal right of an author to some humane consideration at the hands of a publisher to whom he has parted with his copyright. I am content to leave the matter where it stands, and have instructed my solicitors to discontinue the action.

My course is also guided by another consideration. It would be necessary that I should make Mr. Gibbings the defendant throughout the litigation. Mr. Gibbings owes no duty to me. It is Mr. Nimmo, and not Mr. Gibbings, who is primarily responsible for the acts of which I complain. I wrote my book for Mr. Nimmo, and Mr. Nimmo, according to Mr. Gibbings's affidavit, expressly sanctioned the mutilation of it.

Mr. Nimmo's conduct exposes him to some unfavourable criticism. When I prepared the book for him, I took it for granted that I was dealing with a publisher who conducted his business in the manner that I and other authors are in the habit of regarding as fair and just. Mr. Nimmo's treatment of my work is, in my opinion, undeserving of either epithet. I produced in court the evidence of three publishers—Mr. John Murray, Mr. Frederick Macmillan, and Mr. George Smith (Smith, Elder & Co.)—whose recognized position in their calling fits them to speak with incontestable authority as to what is fair or unfair treatment of an author in my position. "It is distinctly unfair, in my opinion, to the plaintiff," Mr. John Murray stated upon oath,

"and is calculated to damage his reputation as a literary man, and therefore to injure him pecuniarily, that a book originally edited by him in 1886 should be republished in 1892 in a mutilated form and as though it were a new piece of editorial work, while, as a matter of fact, no opportunity was given to the plaintiff to introduce matters having reference to the life of Lord Herbert of Chesham which may have come to his knowledge within the last five years, that is, since the appearance of his first edition."

Mr. Frederick Macmillan expressed himself in similar terms. Mr. George Smith deposed:—

"It is unusual to publish as a new book a mutilated edition of an old book printed many years previously, and in my opinion it is an injustice to an author to print a new title-page to such a mutilated work with a later date on it than that which appeared on the original edition."

Thus the procedure sanctioned by Mr. Nimmo is stigmatized without qualification as "distinctly unfair" and "an injustice" by those whose judgment on questions affecting the recognized customs of their calling is plainly indisputable.

Mr. Nimmo's relations with the book-buying public do not, perhaps, concern me otherwise than indirectly, but the following circumstance may be worth noting. He prefixed to the original edition of my work this "publisher's note": "Six hundred copies of this book printed for England and four hundred for America. No more will be printed." But in Mr. Nimmo's affidavit, produced on behalf of the defendant in the recent proceedings, he swore that, after selling 395 copies, he sold "the remaining 605 copies to the defendant as a remainder." Now, according to his "publisher's note," he only printed 600 for England. Consequently, after having sold 395 to the public, he sold as a remainder to Mr. Gibbings, of Bury Street, Bloomsbury, five more than the total number to which he expressly undertook to limit the copies printed for sale in this country,—to say nothing of those which were, to my knowledge, somewhat liberally sent out for review, those claimed for the public libraries, and those presented to me. It is, indeed, impossible to reconcile his figures with the "publisher's note" inserted in the volume. The object of inserting

such a note is sufficiently obvious. The effect of limiting the number of copies of the edition, and undertaking not to print any more, is to enhance the value of each copy sold, in the probable expectation that the book will become scarce, and therefore command a high price. Every purchaser was entitled to expect that Mr. Nimmo would faithfully observe what was at least an honourable understanding.

SIDNEY LEE.

The following is Mr. Justice Kekewich's judgment:—

"There are two aspects of this case, one of which had better be left alone; but the other must to some extent be regarded. The one which I think had better be left alone is what I may fairly call the moral side. The defendant's evidence is directed almost entirely to that. Instead of giving me facts—and the disputed facts are extremely few—I have a considerable amount of evidence, which of course has occupied a long time in reading, respecting what is called the custom, or more strictly the habit, of the publishing trade, and there is more than something about common sense. Those affidavits, like many other affidavits, might, with great advantage, have been omitted altogether. Certainly they might have been cut down within the narrowest possible limits. No doubt the same observation is to some extent applicable to the affidavits on behalf of the plaintiff, but not to the same extent. Whether a jury would take into consideration the moral side of the case or not it is not for me to prophesy. I certainly cannot. I can only regard it from the legal point of view, and I refrain from making such remarks as occur to me on the moral side.

"The legal side of the case is one of considerable interest, and not at all free from difficulty. I regard the defendant for this purpose as the owner of the copyright of this work. He is not, I am aware, the owner of the copyright, but he has purchased the unpublished sheets of the plaintiff's work, and as regards those unpublished sheets he stands in Mr. Nimmo's place, and is the owner of the copyright. He has Mr. Nimmo's assent to their publication. He has even Mr. Nimmo's assent to the publication in the present form, and he, therefore, though having no right to multiply copies in the sense of printing further copies and publishing anything else but these sheets, can deal with these sheets as he pleases, provided he gives the plaintiff no cause to complain.

"He thinks fit—that is to say, he finds it convenient to his trade—to publish the plaintiff's work in a mutilated form. The word 'mutilated' may or may not imply something in derogation of the work or of the defendant's manipulation of it, but strictly speaking the form is mutilated. The index is left out. I do not myself attribute very great importance to that in such a work as this, but I only speak for myself in saying that. There are other parts left out, including the introduction, and I should certainly say that the omission of the introduction to such a work as this was very nearly leaving out the principal part of the work. Then the date is altered so as to give the impression that it is a new work. I am told that is not so; that nobody would suppose it was a work published in 1892 because the figures '1892' are on the title-page. I suppose that there are some people who would regard 1892 as meaning nothing. I confess to be amongst those who would have regarded it as meaning that the work was published in 1892, and not in 1886; but that is a question of injury to the plaintiff, to which I will come presently, and not otherwise a mutilation of the plaintiff's work. The omission of the introduction does seem to me to be a very cogent instance of mutilation. Is the defendant entitled to do that? There is no law compelling a man to publish the whole of the work because he has the copyright in the whole. Nor can he be prevented from publishing extracts from the work. Whether it is right for him to publish extracts without saying they are extracts, or whether he can publish a work in a mutilated form without indicating in the least that there has been that mutilation, is a question, to my mind, of some difficulty.

"The question resolves itself into this—does he thereby injure the author's reputation? For that, what is the author's remedy in law? His remedy in law is, I think, undoubtedly libel or nothing. Injury to reputation is the foundation of the remedy in an action of libel. It is what you have to prove in order to get your damages, and if one endeavoured, which I am not intending to do, to frame the innuendo in an action of libel by the plaintiff against the defendant, it would necessarily point to the injury of the reputation of the author here by informing the public that this mutilated work was really the work of the plaintiff, whereas, in fact, his work was something far superior, and that this

would be discreditable to him. That would be necessarily the general line of complaint.

"It comes, therefore, to a question on this part of the case whether I ought to grant an injunction now to restrain a libel before that question has been before a jury, which is the avowedly proper tribunal for the purpose of determining whether a libel exists or not. The jurisdiction of the Court to restrain a libel is undoubted. It has been affirmed over and over again, even in those cases in which the Court has refused to grant an injunction, in particular the last case of *Bonnard v. Perryman*. Of late years there has been no such thing as an injunction to restrain a libel except in the recent case where Mr. Justice Chitty distinguished trade libels from other libels and granted an injunction—a decision with which, within the last week or two, I have had occasion to express my entire concurrence. But with that exception, as far as I know, the Court has not of late granted an injunction to restrain a libel before the point has been submitted to a jury—in other words, on interlocutory application.

"Now ought this to be an exceptional case? I see no reason for making an exception in favour of a case such as this. The balance of convenience does not seem to me to point in favour of granting an injunction, because though the sale of the work will no doubt go on, and though if it goes on it is injurious to the plaintiff's reputation—the injury will be continued—yet the injury must to a great extent be done by the mere publication, and after all success in the ultimate result would be quite satisfactory to the plaintiff. I mean, if it were eventually determined that the plaintiff was right and could sustain an action of libel against the defendant by reason of this publication, then, not by the damages awarded, but by the mere verdict of the jury, he would have, I will not say rehabilitated, but maintained his reputation at the level at which it before existed. It cannot be suggested that the mere sale of a few copies more or less would place him in any worse position if eventually he succeeded, and, of course, if he did not, then he has no reason to complain.

"Now, on the balance of convenience I think I ought not to grant an injunction, especially it being of course understood that I express no opinion whether it is a libel or not. That is really the reason why the Court in these cases does not grant an injunction, because if it granted an injunction, or even if it refused it on the other ground than the one I have mentioned, the Court would be obliged to express an opinion, and the Court ought not to express an opinion on a matter that is to be left to a jury.

"But the plaintiff's case has been put by Mr. Renshaw on another ground which strikes me as extremely deserving of attention, though I do not think I ought to grant an injunction on that ground at the present moment. He says this is like the case of *Clarke v. Freeman*, and *Clarke v. Freeman* may be considered for this purpose as decided quite differently from the way in which it was decided. In that I follow him. I do not think that after the observations of Vice-Chancellor Malins, Lord Cairns, and Lord Selborne on that case, I ought to hesitate to regard it as really erroneously decided, and I do not think that, having regard to Lord Cairns's observations on p. 310 of the second *Chancery Appeals* in the case of *Maxwell v. Hogg*, I ought to doubt what the proper decision should have been in *Clarke v. Freeman* or on what ground that proper decision would have been rested, because he says—distinctly speaking, be it remembered, in the Court of Appeal—'It always appeared to me that *Clarke v. Freeman* might have been decided in favour of the plaintiff on the ground that he had a property in his own name.' The question of whether a libel was a fit subject for an injunction either on motion or at the trial was not discussed in *Clarke v. Freeman*. It is not discussed by Lord Cairns, it is not discussed by Vice-Chancellor Malins, and it is not discussed by the decision, and Lord Cairns says, because the plaintiff had a property in his own name, the name was invaded by the action of the defendant, and the plaintiff could therefore restrain the defendant from doing what he did on that ground. That is entirely independent of libel.

"Now, can I decide this case on that ground in favour of the plaintiff? I think not, and I think not because when you come to test that argument, according to my present opinion, you really come back again to the question of libel in this case, though you would not have done so in *Clarke v. Freeman*. The plaintiff's case on this part of it is, 'The defendant is publishing as my own what is not my own; that is to say, I am the author of an entire book, the defendant is publishing only part of it, and such part that really he is not publishing my work at all; he is bringing out what I never sanctioned as my work, and which cannot be fairly represented as my work, and therefore I complain of him using my name in connexion with a book that is not

mine.' It comes back to this: Is the book the plaintiff's or not? It is avowedly only part of it; but is it such a substantial part of it that it may be fairly called the plaintiff's? It is so unless the mutilations are such as to give the plaintiff a right of action for libel. So that, try it as you will, it comes back to the same point, and I think, therefore, I should be doing wrong in seizing hold of the doctrine, not of *Clarke v. Freeman*, but which ought to have been supported in *Clarke v. Freeman*, to give the plaintiff relief, which ought, on the other hand, to be denied him because he is really bringing an action of libel. I therefore on those grounds must refuse the motion, without expressing any opinion whether what has been done is injurious to the plaintiff's reputation or not.

"This is really the whole question in the case. If the case is tried out there is nothing else to be tried, and therefore the proper way to deal with the costs is to make the costs of both parties costs in the action."

A JACOBITE NARRATIVE.

APART from its importance in European politics, the war which the adherents of the Stuarts carried on in Ireland against the forces of William III. presented many incidental points of interest. Louis XIV. was deeply involved in the contest. James II. and William III. engaged personally in it, and in their respective councils and camps were to be found peers and civilians of eminence as well as distinguished military commanders from England, Scotland, and the Continent. The contemporary accounts of these affairs in Ireland which have come down to us emanated mainly from writers who desired the success of William and his allies. That but few documents are accessible in connexion with the Jacobites of Ireland and their movements is no doubt assignable to the governmental restrictions on the press and to the calamities in which the adherents of the house of Stuart were involved, through the operations of penal legislation. A narrative which Mr. Gilbert, the well-known Irish antiquary, has lately edited is printed from a collation of the only two manuscripts of it now extant. The first of these, preserved, as somewhat of an heirloom, by the Plunketts, Earls of Fingall in the peerage of Ireland, has been always regarded by them as the production of a member of their family, Nicholas Plunkett, who was contemporary with the events described. The second copy of the 'Narrative' is now in the Bodleian Library among the manuscripts of the historian Thomas Carte, whose Jacobite proclivities are well known. The 'Narrative' opens with an account of the treatment to which Irish loyalists were subjected under the legislative enactments immediately subsequent to the restoration of Charles II., and which largely led to the movements in Ireland on the accession of James II. In reference to the condition of the Irish and their resources in 1688, the author of the 'Narrative' writes:—

"There was an overflowing plenty in the country, for no land in Europe for its extent could show such flocks of sheep and so great stocks of black cattle. Corn was in redundancy. You may be convinced of all this by the vast exportation of slaughtered beef, of wool, of woollen manufacture, and of grain that was made every year. The city of Cork alone used to slaughter at the least ten thousand bullocks in a season. The county of Tipperary was sufficient to keep the army clothed constantly. The two counties of Roscommon and Mayo, in the province of Connaught, could yearly maintain greater numbers of troops with beef. Half of the county of Meath was able to give bread unto them. The province of Ulster produced linen sufficiently; if not, there might have been a supply had out of the other provinces. What shall I say of the butter, cheese, roots, fish, and pork, of which there was abundance? Of all the plentiful product there could be annually a fair proportion spared for transportation into France, and in exchange necessaries of war might be brought home."

The civil and military transactions in Ireland from 1688 to 1691, and the relations of the Irish with England and the Continent, are fully noticed in the 'Narrative' from a Jacobite point of view, with many subsidiary details of

interest. The diverse opinions expressed on several of the more important points are stated by the author, and he discusses and criticizes them with a good deal of acuteness. Events which led to the treaty of Limerick, the negotiations in relation to it, and the nature of its provisions form the subject of the closing portion of the 'Narrative.' In the author's opinion Louis XIV. committed a grave political error in not having effectively aided to maintain the Irish war. Looking forward to the accession of James III., the author mentions some details of the projected policy of the Jacobites for Ireland. Prominent among these was a parliament under the monarch of England as King of Ireland, but independent of the English legislature. The Jacobites, we are told, intended that this Irish parliament should have for its main objects the development of the resources of Ireland, the advancement of her manufactures and commerce, the reclamation of waste lands, and the promotion of the general improvement of the country.

To the 'Narrative' Mr. Gilbert has appended a series of important documents hitherto unpublished. These include a copious French official list of the Jacobite army in Ireland, with the names of the officers; a contemporary description of the battle of Aughrim, a journal of the siege of Limerick, and documents connected with the French troops sent by Louis XIV. to Ireland. The civil and military articles of the treaty of Limerick are also here printed, together with correspondence lately brought to light in relation to them. Details in connexion with the history of the manuscripts of the 'Narrative' are given by the editor in his preface, and from it we learn, among other interesting matters, that a grandson of the poet Spenser became a lieutenant in an Irish Jacobite regiment against William III., and thus forfeited his right in the estates at Kilcolman, in the county of Cork, which Queen Elizabeth had granted to his ancestor. Among the illustrations to the 'Narrative' are a reproduction of the rare French portrait of Sarsfield, Earl of Lucan, and facsimiles of letters from him and other important personages.

The 'Jacobite Narrative' is undoubtedly an acceptable contribution to the authentic materials for the history of Great Britain and Ireland at the period of the Revolution of 1688.

Literary Gossip.

MRS. RYLANDS has decided to place the Althorp Library in "The John Rylands Library" at Manchester, for which Mr. Basil Champneys has prepared designs. Among the volumes which Mrs. Rylands had bought for the library before she heard that the Althorp collection was for sale was the Borghese copy of the 'Biblia Pauperum.'

MESSRS. MACMILLAN & Co. have made arrangements for the publication in one volume of the 'Letters of Charles Dickens,' uniform with their edition now appearing of the novels. They are edited by Miss Hogarth, and were originally published in three octavo volumes, and afterwards in two volumes crown octavo, by Messrs. Chapman & Hall. The book will appear in the course of the autumn.

THE new book with which Mr. Coulson Kernahan intends following up the success which he achieved with his 'Dead Man's Diary' will be ready next spring, and not in the autumn of this year, as has been stated. The Cassell Publishing Company of New York has secured the American book-rights in advance, and Messrs. Ward, Lock & Co. will be the English publishers. The volume will consist of separate stories,

each dealing with a different form of crime or sin, and will be dedicated to Mrs. Chandler Moulton. The first of the papers will appear in the September number of the *Arena*.

MR. JOHN UNDERHILL'S edition of Gay's poems, which we mentioned long ago, will fill two volumes of the "Muses' Library," and will contain practically everything that John Gay wrote in verse, including, of course, the songs which form part of his plays and operas. Mr. Underhill has arranged the poems in sections, to each of which a short bibliographical note is prefixed. A life of Gay, embodying the results of independent research, will occupy some sixty pages of the first volume, in which will also be contained an engraved portrait of the poet, after Aikman. Each volume will have a number of notes.

THE design of raising a memorial to Mrs. Browning in the town of Ledbury does not appear to have been checked by the reminder from outside that the author of 'Aurora Leigh' was born in Durham, and only lived in Herefordshire in her girlhood. At a meeting held in Ledbury last week a working men's committee was appointed to assist in raising the proposed clock-tower, and a donation of 50% from a Ledbury man, recently deceased, was announced.

THE next volume of the "Heroes of the Nations" series, to appear in September, will be 'John Wyclif: Last of the Schoolmen and First of the English Reformers,' by Mr. L. Sergeant, which will be followed by 'Napoleon Buonaparte,' by Mr. O'Connor Morris.

MR. VERITY writes:—

"In reply to a remark in your friendly notice of my edition of 'Paradise Lost,' xi., xii., may I just say that the volume is only part of an edition of the whole poem, upon which I have been at work for some time, and of which another volume is nearly ready?"

But why does Mr. Verity begin at the wrong end?

THE death is announced of Mr. James Cook, proprietor and editor of the *Paisley and Renfrewshire Gazette*. He was the author of a bibliography of Dickens and other works. Mr. Cook was in the sixty-eighth year of his age.—The decease is also announced, at the age of seventy-six, of Mr. Thomas Fentiman, once well known as an antiquarian bookseller at Leeds. He retired from business some years ago, and the concern was wound up.

THE Senate of the Royal University of Ireland, at a recent meeting, resolved to confer the degree of LL.D., "honoris causa," on Mr. John T. Gilbert, F.S.A., in recognition of the value of his contributions to history.

THE death of Sir Daniel Wilson will be no surprise to his many friends in this country who had already heard of his failing health. By his 'Memorials of Edinburgh in the Old Time,' and still more by 'The Archaeology and Prehistoric Annals of Scotland,' he won a good reputation as an antiquary when he was under five-and-thirty. After his departure to Toronto he was not idle, publishing a monograph on Chatterton, and 'Caliban; or, the Missing Link,' and last year a study on left-handedness. He was deservedly made Principal

of Toronto University in 1881. Perhaps the greatest service he ever did his Canadian home was at the time of the fire three years ago. When everybody else was plunged in gloom at the unexpected calamity he spoke only of the splendid opportunity afforded them of erecting something far finer than the building that had been burnt, and thus kept up the courage of his colleagues.

THE annual meeting of the Library Association will be held in Paris on the 12th, 13th, and 14th of September next in the École des Beaux-Arts, where the Salle de l'Hémicycle has been put at the disposal of the Association by the Minister of Public Instruction.

THE only society in Europe for the promotion of the study of the English language, that at Berlin, has disappeared. It was under the patronage of the Empress Frederick, the presidency of the Prince of Hohenlohe Langenburg, and the vice-presidency of Prof. von Gneist, and the eminent philologist and politician, Prof. Dr. Carl Abel, was secretary. It gave way to the German Colonial Society.

FROM Paris comes intelligence of the decease of a voluminous author, M. Amédée de Bast, aged ninety-eight, and the oldest member of the Société des Gens de Lettres.

THE chief Parliamentary Papers of the week are Royal Commission on Labour, Minutes of Evidence, Docks, Wharves, and Shipping (5s. 9d.); Mining (3s. 11d.); and a Statistical Abstract for Foreign Countries in each year from 1880 to 1889-90 (1s. 3d.).

SCIENCE

Reports of the Scientific Results of the Exploring Voyage of H.M.S. Challenger.—Zoology. Vols. XXX.-XXXII. (H.M. Stationery Office.)

THESE three volumes complete the reports on the zoological material brought home by the Challenger, with the exception of one or two small reports which Mr. Murray perhaps will not succeed in obtaining from their promised authors (*e.g.*, Prof. Huxley's long-expected report on *Spirula*), and one or two supplementary chapters. The volumes still to come are to contain Mr. Murray's report on deep-sea deposits—a work of great interest to geologists—and a general summary of the scientific results set forth in the magnificent series of volumes of which both the editor and the British public may well feel proud.

Vol. xxx. is a double one, text and plates. In it Mr. Percy Sladen has not only described and figured the asterioid star-fishes of the Challenger's booty, but has entirely revised and reclassified the whole group. It is a thoroughly conscientious and authoritative piece of work. In vol. xxxi. the alcyonarians are described by Prof. Perceval Wright, of Dublin, and Prof. Studer, of Berne, a supplement being added by Prof. Studer in vol. xxxii. The authors treat all the alcyonarians excepting the Pennatulacea, which were described and figured in the first volume of the Challenger reports twelve years ago, by that wonderful observer—naturalist, anatomist, embryologist—the veteran Albert Kölliker, of Würzburg.

Profs. Wright and Studer divide the alcyonarians into three orders: 1, Alcyonacea (including Haimeidae, Cornulariidae, Alcyonidae, Tubiporidae, and Helioporidae); 2, Pennatulacea; 3, Gorgoniacea. They describe and illustrate the structure of several new forms, and of others known previously as rarities through the works of Verrill the American, and Koren and Danielsen the Norwegian zoologists. Forty-three plates accompany this report. The same volume contains a short report by Dr. Günther on the 'Pelagic Fishes.' These are not very numerous: they include the flying fishes and some young forms. The deep-sea fishes reported on by the same authority in an earlier volume were, as was to be expected, far more numerous and more interesting. A most curious specimen of *Amphioxus* (*Branchiostoma*) from the mid-Pacific is figured by Dr. Günther, and dubbed by him *B. pelagicum*. The specimen was received by Dr. Günther mounted on a glass slip for microscopic examination, and therefore laterally compressed and badly preserved. But it exhibited some strange features. The shape of the caudal fin is unlike that of other species of the genus; there are no buccal cirri, and, so far as can be made out, no atriopore; probably no atrial cavity or gill-slits. Sixty-seven myotomes were counted, as in *B. belcheri*, the Samboangan species. It is by no means certain that this single specimen is not an abnormality. It was obtained in a haul in the mid-Pacific in 1,000 fathoms, and may have been taken either on the bottom or near the surface. Since the publication of Dr. Günther's account he has placed it in competent hands for examination by means of sections, but, owing to the state of preservation of the specimen, no further conclusion could be reached than that it seemed probable that both atrial chamber and gill-structure were wanting. A supplement to the late Mr. George Busk's report on the Polyzoa, by Mr. Waters, concludes this volume.

Vol. xxxii. contains two important reports. That of Mr. Brook on the Antipatharia is remarkable for the fact that the author has been able to examine the soft parts—the polyps—of a great number of genera and species, and has consequently completely revolutionized the classification of the group. The antipatharians are known usually as black, horny, highly branched or feathery tree-like growths; these are the axes of a colony of polyps, as are the red coral and the skeletons of gorgonians. The polyps, however, are not eight-rayed, but six-rayed, and, instead of having pinnate tentacles, have smooth tentacles like the madreporarian coral polyps. Bits of the axis of a large species from the Red Sea are known as "black coral." Ten new genera are described by Mr. Brook, and of the three families recognized one is new. The dimorphism of the polyps in the new sub-family Schizopathinae is a morphological discovery of great interest.

Prof. Haeckel's 'Report on the Deep-Sea Keratosa' is the second feature of importance in vol. xxxii. The specimens with which he deals are of a problematic nature, being built up of radiolarian and foraminiferous shells cemented together, and often supported by the much-branched stem

of a hydroid polyp: they were mostly dredged in depths of 2,000 fathoms and more. Haeckel takes the view that these structures are arenaceous keratose sponges embedding foreign matters in their substance, their form being often determined by growth upon or in association with the hydroid polyp. In no case has Haeckel detected in these specimens any absolutely characteristic or decisive sponge cell-structure. He suggests that some of the large sandy Foraminifera may belong to this group (such as *Rhabdammina*, *Sagenella*, &c.), and takes the opportunity of reviving the question of the nature of those organisms which he described some years ago as *Physemaria* (*viz.*, *Haliphysema* and others, *Haliphysema* having since been conclusively demonstrated to be a rhizopod). Haeckel has further some interesting remarks on the classification of the sponges and a criticism of Poléjaeff's report on horny sponges. By the way, he submits also an extended classification of the animal kingdom, which shows that his work in taxonomy has no longer the value which belonged to his earlier efforts in remodelling systematic zoology.

The structures which Haeckel describes as arenaceous deep-sea sponges are very probably of that nature in those cases in which he has detected spongin-fibres, but his conclusions are open to doubt from the fact that he has not been able, on account of the state of preservation of the material, to discover in them, or in the other paradoxical forms which he associates with them, the characteristic collar-cells of the sponge-canals system. In his treatment of the "Haliphysema question" Prof. Haeckel is not straightforward. He is good enough to abandon the name *Haliphysema* and allow it to stand for a genus of arenaceous Foraminifera. This is, there is no possibility of doubt, its proper place. The *Haliphysema* of Bowerbank is identical with that of Carter, Kent, and Lankester. The two last-named naturalists showed (in 1878 and 1879 respectively), after Haeckel had in 1877 attributed a two-cell-layered structure to *Haliphysema*, that it was a true rhizopod. By an oversight which amounts to a serious error and injustice, Haeckel in the present report (p. 26) states that this demonstration was effected by Möbius in 1874. The paper by Möbius which he cites was published not in 1874, but in 1880; and it was Savile Kent who in 1878 described and figured the expanded pseudopodial protoplasm of *Haliphysema*, and Lankester who in 1879 more minutely described its structure. Neither of these writers—who really drew attention to and corrected Haeckel's confusion of *Haliphysema* with somewhat similar (but by no means closely identical) arenaceous skeletons formed by simple sponges—is cited by Haeckel, but only Möbius, to whose memoir he assigns the date 1874 in place of 1880. Haeckel's error about *Haliphysema* arose from his habit of making elaborate realistic drawings based on insufficient actual observation. There is no *physemarian* or *ammonolynthus* closely resembling *Haliphysema*. Haeckel sketched the outside of a true rhizopodous *haliphysema*, and then inferred and proceeded to draw a two-cell-layered structure within it, which he never actually observed

in those specimens at all. Why he should ignore the work of the English critics who corrected his mistake is not clear. Presumably the expression "circulus vitrosus" on p. 85 of the present report is a printer's error. Prof. Haeckel quotes it from Dr. Poléjaeff, who applied it, he says, to the arguments of other spongologists. The expression actually used by Poléjaeff in his report on the *Keratosa* referred to was *circulus vitiosus*. Probably Prof. Haeckel was thinking of the *casa vitrosa* which is held not to be a suitable dwelling for one who throws stones.

The Smithsonian Report for 1888 (Washington) contains the first made by Mr. S. P. Langley as successor to the secretaryship held by the late Prof. Baird. We are glad to see that the proposal to form a national zoological park has met with a "very surprising amount of support from all parts of the United States." The museum appears to require a large increase of space, as many important collections are unprovided for. We will only express a hope that the needs of the man of science will not be subordinated to the tastes of the architect.

THE BRITISH ASSOCIATION.

EDINBURGH has successfully passed through its week of scientific excitement, and in now settling down to its normal condition is disposed to inquire what results are likely to follow in the train of the Association. One of the most obvious consequences is usually a renewed impulse to scientific activity among local amateurs—a result of no small value in view of the rather alarming statement of the President of Section A, that the tendency of our time and teaching is to destroy these harmless individuals.

Prof. Schuster, in opening the work of the Mathematical and Physical Section, took occasion to point out that each country has its peculiar share in the progress of science. France excels in the domain of accurate physical measurement, while the German universities find their best work, according to the professor, in extending and verifying theories. British science presents a distinctive feature in the important part which the amateur has hitherto taken in its advancement; but the President holds that our modern system of education tends to render the amateur almost an impossibility in the future. It must be borne in mind, however, that he uses the term "amateur" in an extended and rather exceptional sense. "We may, perhaps, best define an amateur as one who learns his science as he wants it and when he wants it. I should," says Prof. Schuster, "call Faraday an amateur. He would have been impossible in another country; perhaps he would be impossible in the days of the Science and Art Department." And then follows a rebuke to our old universities for their examination system; the engine of scientific research being likened to a thermodynamic machine, in which "the amateur supplies the steam and the universities supply the cold water"! We believe that one great function of the British Association is to discover and encourage the amateur, and thus assist in getting up the steam of scientific activity; whilst not unfrequently the proud position of President has been assigned to a distinguished amateur—in other words, to one who does not follow science professionally, and has probably not received academic training in science, but who, for that very reason, is apt to approach a given subject with greater freshness and originality, though with less fullness of knowledge.

Scientific men, who pride themselves on the study of things, are sometimes disposed to slight the study of words; hence it is a pleasure to hear Prof. Schuster enlarge on the advan-

tages of "a happy nomenclature"; and he cites the expression "potential energy" as one which has been of vast service in physics by assisting to get a new train of thought rapidly and widely accepted. In concluding his luminous address he propounds a series of physical problems to which scientific attention may be fitly directed in the near future, and in each case he throws out some suggestive hints towards the desired solution.

Recent progress in electricity naturally offered material for much discussion in the Physical Section, while the development of its applications formed the subject of many communications to the Section for Mechanical Science. An interesting discussion on proposals for establishing a National Physical Laboratory was initiated in Section A by Prof. Oliver Lodge.

In the Chemical Section Prof. McLeod, of Cooper's Hill, opened the proceedings with a presidential address of rather a technical character, dealing mainly with such subjects as chemical notation and the obscure phenomena of catalysis or presence-action. The expression of the constitution of a compound by means of a formula, or collocation of symbols, is a matter offering ample room for divergent opinions, and the President—though happily still in the prime of life—admitted that within his own experience he had had to learn successively no fewer than five methods of expressing the formula of such a body as sulphate of lead. As examples of the use of graphic methods for the interpretation of the constitution of certain hydrated salts, some formulae of alarming magnitude and complexity were exhibited; and the formula of alum, with its four-and-twenty molecules of water of crystallization, looked rather like the ground-plan of some complicated though symmetrical building.

The biologists were treated to a very noteworthy address by their president, Prof. Rutherford, who, taking for his subject our sense of colour, illustrated it by experiments of great beauty and delicacy. It must be remembered that the colours of external objects, from which we derive so much pleasure, are not inherent in the objects, but are merely subjective phenomena, or sensations produced in our brain by the application of a proper stimulus to the optical mechanism. "Paradox though it appear, all Nature is really in darkness." In other words, the subtle wave-motion which proceeds from the solar centre fails to dispel the darkness until it falls upon the retina of the living eye, when, by transmission along the optic nerve, its influence reaches the visual centre of the brain and there gives rise to a luminous sensation. The chromatic character of the visual sensations depends upon the frequency of the ethereal undulations which impinge on the sensory apparatus. The absence of colour sensation, or colour-blindness, is a subject which, in consequence of its practical bearings, has recently occupied a large place in scientific discussions, and the Royal Society's Committee on Colour Vision has just issued a report, with which the president is evidently not quite satisfied.

The Biological Section, during part of its session, had the advantage of the presence of Prof. von Helmholtz, whose diversity of pursuits led him to divide his attentions between the physicists and the physiologists. Biology is so extensive a subject that it was found convenient to split it up into three sub-sections, representing zoology, botany, and physiology. Although most of the communications were necessarily of a rather technical character, the popular element was supplied by such papers as those of Dr. McCook, of Philadelphia, on 'Spiders.' Biology was also represented in the evening proceedings of the Association, an admirable lecture on 'Pedigrees' having been delivered by Prof. Milnes Marshall, of Manchester.

The Geological Section was unfortunate, inasmuch as its president, Prof. Lapworth, of Birmingham, was prevented by indisposition during a great part of the week from occupying

the chair, and the delivery of his presidential discourse was postponed until a late stage of the proceedings. The professor has worked so assiduously in Scotland, whether among the shales of the Southern Uplands or among the old crystalline rocks of the Highlands, that his selection as president was peculiarly appropriate, and his absence a matter of profound regret to his admirers. His address, dealing mainly with the great folds of the earth's crust, was marked by much originality.

Among the geological papers were several of local interest, descriptive of new sections and new fossils in Northern Britain. One of the most noteworthy communications of this character was a paper by Mr. E. T. Newton, in which he called attention to several new reptiles allied to the South African dicynodonts, recently worked out by him from hollow casts in blocks of Elgin sandstone. But more remarkable than these is a reptilian skull from the same source, certainly unique among the reptiles of the Old World, in that the cranium carries between thirty and forty horns and spines.

Ladies so rarely contribute papers to the Geological Section that attention may be specially called to one by Miss Ogilvie, of Edinburgh, embodying some of her observations on Tyrolean geology, conducted at the suggestion of Baron von Richthofen.

Geography was well cared for, especially in its physical side, under Dr. James Geikie, the Professor of Geology in the University of Edinburgh. In his opening address he showed how geology could assist the geographer in the discussion of such a problem as that of the nature and origin of the coast-lines of the globe. Of late years much doubt has been thrown on the orthodox scientific view that changes of level of land and water are necessarily due to the instability of the land; and there are not wanting indications that the pendulum of scientific opinion may be moving in the opposite direction. Prof. Suess, of Vienna, in his remarkable work, 'Das Antlitz der Erde,' has recently reverted to what has always been the popular view, inasmuch as he admits that oscillations of level may often be due to the movement of the hydrosphere rather than of the lithosphere.

The records of recent travel introduced the usual popular element into the Geographical Section, and those who cared but little about the dark problems of geophysics listened with interest to Mrs. Bishop as she described her travels in Lesser Thibet, or to Mrs. Grove when narrating the incidents of her journey in the Desert of Atacama. Mr. Theodore Bent discoursed both here and in the Anthropological Section on his observations and antiquarian discoveries in Mashonaland. Among the papers read to the geographers was a most suggestive one by Mr. E. G. Ravenstein on an 'International Map of the World.'

Prof. Alexander Macalister, of Cambridge, who presided over the deliberations of the anthropologists, opened the proceedings with an address full of anatomical learning, relieved, however, by an occasional touch of humour. While craniometry has been pursued with ardour by many excellent anthropologists, some master-mind is still required to free it from its empiricism. The science as yet is simply passing through a descriptive stage; it describes an Australian skull, for instance, as "microcephalic, phœnozygous, tapeino-dolichocephalic, prognathic, platyrrhine, hypselopalatine, leptostaphylina, dolichuranc, chamæprosopic, and microseme"; but how little does such learned jargon teach as to the real meaning of cranial peculiarities!

Mr. E. W. Brabrook submitted to the Section a comprehensive scheme for conducting an ethnological survey of the United Kingdom. A joint committee of delegates from the Society of Antiquaries, the Anthropological Institute, and the Folk-lore Society has had the subject under discussion; and it is suggested that when a simple

code of instructions has been prepared the work might be carried out by local scientific and archaeological societies. These societies, working simultaneously on a common plan, could readily accumulate, before it is too late, a mass of information on the archaeological remains, the local customs, and the physical characteristics of the people.

Much interest was naturally excited by a communication from Dr. L. Robinson, in which he called attention to the remarkable prehensile power of an infant's hand.

In the Section dealing with Economic Science and Statistics Sir Charles Fremantle, the president, devoted his introductory discourse, not so much to topics with which he is officially familiar as Deputy Master of the Mint, as to the popular subject of old-age pensions—a subject in which he is specially interested as chairman for this year of the Charity Organization Society. The gist of this most thoughtful address was decidedly adverse to any scheme of State-aided pensions for the aged poor. The subject was also handled by several other writers, whose papers gave rise, as might naturally be expected, to much animated discussion.

Prof. Unwin, addressing the Mechanical Science Section from the presidential chair, discussed the causes which have made the steam-engine inefficient, and what science has done to assist in evading them. Before long, however, steam power may be superseded for many purposes by other sources of energy. So much progress has been made, for instance, in the distribution of water power, that it may in the near future induce a movement of the manufacturing population to comparatively remote centres where such power is available. The demand for mechanical energy is daily increasing, and the problems of its development and transport are consequently becoming of the utmost moment to the engineer. Electricity, compressed air, and pressure-water are steadily growing in importance as formidable competitors with steam.

Not the least attractive feature of the Edinburgh meeting was its excellent scheme of excursions, and by quite an exceptional occurrence one of these, devoted nominally to geological exploration, was personally conducted by the President of the Association.

The next meeting will be held at Nottingham, in September, 1893, under the presidency of Prof. Burdon Sanderson. The following year the Association will meet at Oxford.

THE CONGRESS OF EXPERIMENTAL PSYCHOLOGY.

The Congress of Experimental Psychology, of whose earlier proceedings we have given some short account, went on to consider some further subjects, both in the special sections and in the more general meetings. In the section of Neurology and Psychophysics there were many learned papers read, as by Prof. Verriest (of Louvain), on the 'Physiological Basis of Rhythmic Speech'; by Dr. Mendelssohn, on 'Investigations into the Parallel Law of Fechner'; by Dr. Donaldson, on the well-known case of the blind deaf-mute Laura Bridgman, who died in 1889, and whose brain shows some very slight traces of her sensory defects; and on other subjects which do not call for notice here. Among the papers of Section B, which dealt with hypnotism and cognate questions, considerable interest was expressed in the paper by Dr. Bérillon, which dealt with the uses which might be made of hypnotism in education. For more than six years, though practising in Paris as a doctor, he had himself attended to the education of about 250 children of all classes of society, and had found them easy to hypnotize; the easier, in fact, roughly speaking, the more defective their moral or physical nature was. He had succeeded in giving in many cases a very useful hindrance, and in some a very complete cure, to habits of stealing, idleness, cowardice,

and impudence, as well as to many physical defects. The paper was freely discussed, and in a very friendly spirit. Dr. van Eeden and Dr. Delboeuf coincided in saying that they could not agree with Dr. Bérillon that it was useful to supplement a child's moral nature by physical artifice, *e. g.*, to teach it not to steal by making its arm stiff by hypnotism, so that it could not pick up what it wanted to appropriate, and, consequently, that it was better to use hypnotism only as increasing the capacity for persuasion or moral change. That it did as much as that they were both agreed, and by no means regarded such a method with contempt. Dr. Bernheim spoke very vigorously against the possibility of changing the nature of a congenitally vicious child, though he admitted that much might be done by hypnotic influence, and advocated the mother as the best hypnotizer. Mr. F. W. H. Myers cited a case in which Mr. Hugh Wingfield had found no difficulty through hypnotism in inducing a Cambridge undergraduate to give up idle habits, to "sport his door" every morning for four hours of work, and get a very creditable degree. Dr. Tuckey related some cases in Dr. Arthur's practice and his own in which a state of habitual drunkenness had been overcome by the suggestion in a hypnotic state that alcoholic liquors were extremely disagreeable in taste, which had the effect of making the patient always sick when she attempted to drink them, so that, in fact, she gave them up completely. Baron von Schrenck Notzing, as he fully believed in the usefulness of hypnotic suggestion, was anxious to get more accurate record of the results of such treatment, and in this matter the President cordially supported him, and requested Dr. Bérillon to furnish them at some future time with the full particulars of failure and success in his treatment. Mrs. Henry Sidgwick ventured on the very difficult subject of 'Thought Transference,' meaning by that term the communication of ideas from one person, whom she called the agent, to another, whom she called the percipient, otherwise than through the recognized channels of sense. The extreme care which was necessary in any such experiments to exclude fraud and malobservation was admirably illustrated, and the conclusion was reached that such experimental communications were sometimes obtained under conditions that excluded both fraud and chance coincidence.

At the Paris Congress in 1889 it had been proposed to attempt a census of hallucinations, and the work was taken up in England by Prof. Sidgwick, in America by Prof. William James, and in France by M. Marillier. Prof. W. James was unable to be present at this Congress, and the English and French reports were read by Prof. Sidgwick and M. Marillier. The object had not been specially the collection of cases of hallucination, but the collection of answers from a large number of people over the age of twenty-one, taken at random, as to whether they had or had not had any hallucination, visual, auditory, or tactile, in their lives, and if they had had any, the exact character and conditions of such hallucination. The inquiry had been very laborious, for the precautions necessary to secure first-hand signed reports of the best quality from persons in perfectly good health, and almost entirely from the well-educated classes, were numerous and essential. The result from 17,000 answers in England had been that 9.9 per cent. had had at some time or other in their lives some hallucination. About the same result had been arrived at in America; in France it had been difficult to obtain so many or such accurate answers, as the questions had been looked upon with some suspicion. Twelve very elaborate tables of the English results were presented with the report.

There were other papers by Prof. Delboeuf, of Liège, Prof. Hitzig, of Berlin, M. Liébault, of Nancy, and Mr. F. W. H. Myers,

dealing with various points in the province of hypnotism and cognate phenomena, which combined with what we have noticed above to show the increasing interest of both the physicists and the psychologists in these subjects, which have hitherto obtained so little attention from accurate and highly trained observers. Their relationship in some points to medical jurisprudence was well illustrated by a case related by Prof. Liégeois, in which it was maintained that a lady in Algeria killed her husband and her children on the hypnotic suggestion of a man who had fallen in love with her. But that there was any hypnotism in the case it would have been difficult, perhaps, to convince an English jury. Mr. F. W. H. Myers also read a short paper on some recent results of the old habit of "crystal-gazing," showing that in four cases where the attempt had lately been made there were some instances of the externalized images or quasi-percepts of scenes or facts that had never been within the conscious knowledge of the crystal-gazer. Miss X., for example, had held the outside sheet of the *Times* to screen her face from the fire, and had never been conscious that it contained the record of the death of a friend, but on looking at the crystal next day the record in the type of the *Times* became for the first time consciously visible to her.

On the afternoon of the last day of the Congress the committee of organization came to the conclusion, which was readily accepted by the Congress, that the next place of meeting should be Munich in 1896, with Prof. Stumpf as president and Baron von Schrenck Notzing as secretary. At the same time the American visitors thought it possible that next year at the time of the Chicago Exhibition it might be advisable to hold another meeting in the United States, and a small American committee was appointed to consider this. A most cordial vote of thanks to Prof. Henry Sidgwick as president, and to the honorary secretaries, Prof. James Sully and Mr. F. W. H. Myers, was moved by Prof. Baldwin on behalf of the foreign members and carried unanimously, and after a few words of thanks from the President the Congress was dissolved. The full report of the papers and speeches will be published before the end of the year, and it is hoped will be found to contain some new suggestions on matters of debate and difficulty.

ASTRONOMICAL NOTES.

THE moon, being full on the 8th inst., much interfered with the observation of the Perseid meteors at the thickest part of the stream; but it is desirable to continue the watch until next week, in order to test the length of persistence of the radiant.

Advantage is being taken of the present favourable position of Mars (the opposition took place on the morning of the 4th inst., only five weeks before the perihelion passage) to obtain additional observations of the satellites.

Dr. Max Wolf has named the small planet discovered by him (photographically) on the 20th of December Heidelberg, in allusion to the place of discovery; and at his request Prof. Krüger has selected a name (Ilmatar, from the Finnish mythology) for the next Heidelberg discovery of the kind, which was photographically registered on the 4th of March, and afterwards observed at Vienna on the 18th. The discoveries by photography have caused so much confusion in the nomenclature of the planets that it is now arranged that in future each shall provisionally be called A, B, C, &c., after the year of discovery, and not be definitely numbered until later, when it is known whether observations have been made sufficient to determine the orbit.

Science Gossip.

MESSRS. BEMROSE & SONS have in preparation a series of elementary shilling handbooks designed to meet the requirements of technical classes in connexion with the Science and Art Department. Mr. Thomas C. Simmonds will contribute to the series 'Woodwork,' 'Wood-Carving,' and 'Modelling in Clay and Wax'; and Miss Barron and Mr. John Oliver will collaborate in one on 'Butter and Cheese Making.'

THE German Anthropological Congress, which met at Ulm on August 1st and the two following days, was numerously attended. Virchow, Waldeyer, Ranke of Munich, and the Wurtemberg Minister, Dr. von Silcher, took part in the first day's proceedings. Every member received a copy of the *Festschrift* edited by the Wurtemberg Commission für Landesgeschichte, containing a description of the "Hügelgräber." The Verein für Kunst und Alterthum in Ulm and Upper Swabia also presented the visitors with a monograph by the zealous investigator in the field of Wurtemberg "Prähistorie," Oberförster Bürger, of Langenau, on three of the prehistoric dwelling-places in the Swabian Lonethal, namely, the Fohlenhaus, the Salzstuhl, and the Bockstein. The writer, who was in Ulm on the day before the Congress, took a run to Heilbronn to see the splendid church of St. Kilian, and was surprised to find it buried in scaffolding. It is undergoing so alarmingly exhaustive a process of external "restoration" that, when the scaffolding is down, it will look like a brand-new building.

FINE ARTS

Michel Ange. Par Émile Ollivier. (Paris, Garnier.)

I CONFESS that years ago I read with some pleasure the 'Visite à la Chapelle des Médicis: Dialogue sur Michel Ange et Raphael,' which M. Émile Ollivier published in 1872. That unpretending essay was marked by a certain sincerity of impression; and besides, is it not always an attractive spectacle to see a statesman seeking refreshment from the labour and disappointment of political life in such disinterested pursuits as literature and art? Perhaps prudence should, under the circumstances, induce such improvised art critics to content themselves with the appearance of success: it is dangerous to be tempted into pushing to the bottom of things, into converting the sketch into a finished and complete picture—in short, into probing one's way instead of skimming the surface. M. Émile Ollivier and his readers have, I fear, experienced this to their cost.

Let me begin by saying at once that although a work of this kind can be only made authoritative at the cost of patient, untiring investigation, I do not at all dream of requiring M. Ollivier to make any display of erudition, nor to show himself familiar with the innumerable dissertations which criticism has accumulated regarding the life and work of Michael Angelo since the celebration of the quater-centenary of 1875. I should be even inclined to forgive him for not having consulted the excellent monograph of Springer if he had undertaken personal researches calculated to impart a certain degree of freshness to the subject. In reality his inquiries have been confined to the correspondence of the master long ago made accessible through its pub-

lication by M. Milanesi. In dealing with it M. Ollivier shows himself perfectly familiar with the Italian language, and translates it easily, if not with conspicuous exactness. He even succeeds in correcting some errors in dates committed by biographers; but he perpetrates some himself in connexion with the celebrated letter in which Sebastian del Piombo reports to Michael Angelo his conversation with the Pope. This letter belongs to 1520, not 1512, and the Pope in question is not Julius II., but Leo X., as Springer has established irrefutably.

As regards the general history of art, on the other hand, M. Ollivier's lack of preparation—to put it mildly—is absolute—really something rare and unique. If he has made himself familiar with the chief works of Michael Angelo, outside of them all is chaos. The reader can discern this from a single example, certainly memorable and monumental:—

"The sculptors and goldsmiths Paolo Uccello, Piero della Francesca, Fra Luca Pacioli dei Minori [!], il Brunellesco, Massolico [sic] da Pannicale, companion of Ghiberti, the author of the gates of the Baptistery, and himself jeweller, painter, sculptor, prepare the movement which is accomplished by Masaccio."

Here the number of mistakes is greater than the number of words. Every one knows that Uccello and Piero della Francesca were painters, not sculptors; that they were the successors, not the precursors, of Masaccio. The first named died in 1475, consequently forty-seven years after his supposed successor; the second in 1492, consequently sixty-four years after Masaccio. Readers at all familiar with the Renaissance are also aware that Fra Luca Pacioli, the friend of Leonardo, was born in 1450, and died after 1510, that is to say, more than three quarters of a century after Masaccio, for whom, according to M. Ollivier, he prepared the way. A fact not less well known is that Pacioli was a mathematician, and not a sculptor nor a goldsmith at all.

This lack of knowledge is not atoned for by any novelty of ideas or grace of style. The language, taken by itself, is careless, incorrect, and full of solecisms and tautologies, really surprising in a member of the Academy. There would be no interest to the English reader in dwelling on the blots that disfigure nearly every page: but they will effectually repel the French public.

If any one were to ask in what the originality of the book consists, I should say in M. Ollivier's partiality for theology. The author of a work on the Concordat, of a manual of ecclesiastical law, and of a commentary on the encyclical "Immortale Dei," M. Ollivier desires to signalize himself as a "doctor in utroque." He is not far from reaching, like Dante, the title of a "theologus nullius dogmatis expertus." He has a higher ambition still. He enters the lists for the defence of the faith, indulging, for instance, in a long tirade against Luther, and going so far as to speak tenderly of "our queen Catherine" (Catherine de Médicis). This explains his treatment of Savonarola, whom he styles a powerful orator, narrow-minded, vindictive, fanatical, partly a charlatan, partly his own dupe, and all this because the Superior of the

Dominicans of Florence, although, as is clearly established, he was guilty of no heresy, was condemned by the delegates of Pope Alexander VI.: consequently a good Catholic like M. Ollivier ought to hesitate to absolve him. It may be said that all through the volume the writer's historical judgments are biased by an orthodoxy that verges on fanaticism.

But let us return to the details of this book, which, from its author's celebrity, will excite a certain amount of attention. The first pages show that M. Ollivier, instead of trying to sift his materials—a task that would be easy nowadays—retails all manner of gossip. There is little use in being severe in his remarks on Vasari ("his biographies are hasty, inexact, full of errors, and one can seldom test his assertions without finding them false or exaggerated"), or on Condivi, whose 'Michael Angelo' he declares to be half false, if ancient legends are to be served up again. Given such conservative habits, it is not surprising that M. Ollivier does not stop to describe by means of personal investigations the environment in which the child of genius grew up, nor mention the deep antagonism between his tendencies and those of his master Ghirlandajo; that nothing is said of the influence ancient models exercised upon him, or about his immediate predecessors—those by whom he was most directly impressed—Jacopo della Quercia and Donatello. M. Ollivier has also neglected altogether the study of the drawings, sketches, and other preparatory studies of Michael Angelo; yet it is well known that they throw great light on the history of the chief masterpieces of the artist.

It is not, therefore, surprising that, beginning in such fashion, M. Ollivier—after contenting himself with saying that Lorenzo the Magnificent "divined the genius of Michael Angelo from the mere sight of a head of an old satyr," not adding a word of criticism of the head, which still exists—should be quite silent about the celebrated angel holding a torch, which the young artist executed for the shrine of St. Dominic at Bologna. When the 'Bacchus' comes up for notice, instead of a searching analysis we have the commonplace phrase, "Le Bacchus, malgré son mérite, n'avait pas été encore le chef-d'œuvre révélateur." These are the ways of a diplomatist, of which I did not suspect M. Ollivier; nothing can be less compromising. If for the Pietà in St. Peter's M. Ollivier places himself behind a phrase of Eugène Guillaume's, contenting himself with adding a mystical interpretation; if for the 'Madonna' of Bruges he ventures to affirm that it is "d'une habileté de faire égale à celle de la Pietà, plus angélique, si non aussi touchante"; finally, if he launches himself headlong on the slippery ground of art criticism and declares that in the gigantesque 'David' "la beauté des formes, aussi bien que la finesse du dessin et l'harmonie et la justesse des rapports donnent à ce colosse un aspect d'agréable majesté" (!),—on the other hand, on coming face to face with such a masterpiece as the cartoon of the War with Pisa, about which it is easy to form an opinion, thanks to the engravings or ancient drawings, he falls back into his cautious and laconic mood. "Le carton" (this is all the individual opinion of his own

he ventures to express) "inspira une admiration enthousiaste; il devient l'étude du monde." Not one attempt does he make to describe the famous composition. Can it be true that, according to M. Ollivier's confession, "there is really only one thing to say about a piece of sculpture or a painting worthy of admiration: go and see it"? But if that be so, why write a volume of four hundred and eighty-one pages about Michael Angelo?

Obviously M. Ollivier reserves his acute diagnosis and his burning enthusiasm for the "fastigia rerum," the sublimest of sublime works. Let us follow him without prepossession, with entire good will. The moment has come, the spark has leaped up: the writer finds himself in face of the ceiling of the Sistine Chapel, and allows himself not merely to describe, but even to express an opinion. His interpretation is, I hasten to add, essentially theological on the one hand, and literary on the other. His attention is directed to the subject rather than the style, to the idea rather than to the form. There are numerous Latin citations, verses of the Bible quotations from 'The Divine Comedy,' and 'Paradise Lost,' and Racine's 'Esther.' These all aid M. Ollivier to acquit himself fairly well, I must admit, in an exegesis that might prove too formidable a task even for a bold man. This is the best portion of the volume.

On the other hand, the chapter devoted to the chapel of the Medicis is extremely poor. Yet the author had a good opportunity of clearing up, by the help of documents emanating from Michael Angelo, the history of these enigmatical figures. Why not quote the highly characteristic note in the handwriting of the master preserved at the Casa Buonarroti?—

"Heaven and earth, night and day, speak and say: In our rapid course we have conducted Duke Giulio to the tomb. It is therefore just that he should avenge himself. His revenge consists in this, that while we have killed him, he has deprived us of light; and with his closed eyes has closed ours, so that we shine no more upon earth. What would he have done with us had he remained alive?"

The real intention of the volume, its dominant idea—I mean religious propaganda—is especially developed in the latter part of it in regard to questions of orthodoxy and reform. It is safe to say that when the career of Michael Angelo as an artist is at an end, the rôle of M. Ollivier commences. The biographer feels himself at ease—or, to employ his own by no means Academic phrase, "dans l'assiette d'où il ne trébuchera plus"—in the midst of theological disquisitions. More than half his work is devoted to the period when Michael Angelo had outlived himself. The account of his relations with Vittoria Colonna, and her relations with Contarini, Sadoleto, Pole, and other prelates, interests him more than the evolution of the genius of his hero. Yet the features of the thinker and the poet are, I do not hesitate to say, no better defined than those of the artist. M. Ollivier has barely commenced the study of the important poetical work of Michael Angelo. As for the man, M. Ollivier, who does not admit that a great artist can have faults or weaknesses, will go no further than allow that Michael Angelo had "des promptitudes de

caractère." He tries to defend him against the most incontrovertible testimony of his contemporaries. For instance, he remarks regarding the impertinent reply made by Michael Angelo to Leonardo da Vinci: "The incident would be ugly were it true. But what is the evidence for it? An anonymous manuscript. A weighty authority for debasing such a reputation! The story is false." But if we suppose that this testimony is false because it is anonymous, how many other incidents there are that prove the misanthropy, to put it mildly, of the great Florentine—his sarcasms against Perugino, who had the bad taste to appeal to the courts of justice, his rupture with Pope Julius II., his quarrels with Bramante and Raphael, with Cardinal Bibbiena, the terror he inspired in Leo X., his dispute with Sebastian del Piombo, his complaints of all his fellow workers without exception. The book concludes with an interminably long parallel between Michael Angelo and Raphael, a subject not particularly novel, it must be confessed. I leave the reader to guess the amount of commonplaces the author has here accumulated.

The conclusion and the moral of all these remarks is that it is not possible to improvise a history of art like an article on the Salon. Varied as was the genius of Michael Angelo, the artist dominated in him, and this artist M. Ollivier has judged without precision or exactness, as he has judged without precision or exactness the era to which the artist belonged. Perhaps the extracts from Michael Angelo's letters, and more especially the magic atmosphere that surrounds the subject, may gain for M. Ollivier some applause in the religious world. But what is that without a store of serious information and without a vivifying criticism for a book that claims to endure? Surely the author, to apply his own maxim, will not be satisfied with such popularity, "that is to say, wind." Now, as he has remarked, the wind does not always blow from the same quarter. Indeed, one may say that in regard to this lucubration on Michael Angelo the wind will not long blow from the quarter of M. Ollivier.

E. MÜNTZ.

THE ROYAL ARCHEOLOGICAL INSTITUTE.

ON Tuesday, August 9th, the proceedings of this year's meeting began at noon with a reception in the Cambridge Guildhall. The Mayor, in his robes and chain of office, took the chair; to his right were the aldermen, in gowns of scarlet and black velvet; on his left were the Vice-Chancellor (Dr. Peile) and a row of dons; whilst in front of the chair were arranged the five grand maces of the town, their bearers, in picturesque garb, being drawn up on either side. In the background were various well-known members of the Council of the Institute, such as the Rev. Sir Talbot Baker, Mr. C. D. E. Fortnum, V.P.S.A., Mr. Baylis, Q.C., Chancellor Ferguson, Mr. Micklethwaite, Mr. Hilton, and Mr. Gosselin. In the body of the hall were Archdeacon Emery, Mr. St. John Hope, the Rev. Dr. Cox, Mr. Gostenhofer, &c. After welcoming the Institute the Mayor vacated the chair, which was taken by Earl Percy, the president of the meeting. The chief point of his inaugural address was the concentration of the work of the provincial antiquarian societies, and their harmonious and joint action, a matter which is now well under way through the exertions of the Society of Antiquaries.

In the afternoon, at two o'clock, Mr. J. W. Clark opened the Architectural Section in the Lecture Room at the New Museum with an able address, that gave a most vivid impression of the gradual growth of both the town and university, and formed a suitable prelude to the subsequent peregrination among the colleges. Mr. J. W. Clark illustrated his discourse after a fashion which we believe to be entirely original, and is well worthy of imitation. Instead of a variety of plans being shown, a great ground-plan of early Cambridge was stretched out before the audience. On this were marked the castle or mound and the church of St. Giles on the further side of the Great Bridge, with the Saxon church of St. Benedict on the other side, and some of the earliest streets stretching down to the Little Bridges by the King's Mill and the Bishop's Mill. Starting thus in the Norman period, as the lecturer proceeded the blocks of buildings that were erected as time went on were attached to the plan with drawing-pins, having been previously accurately cut out on thick paper, appropriately coloured, and lettered with name and date in large type. Thus the audience saw, as it were, before them the planting of the Benedictine nunnery of St. Rhadegund in 1133, and of the Augustinian hospital of St. John, and of the Carmelites, Austin Friars, Franciscans, and Dominicans in the next century. Then came the account of the rise of the hostels and colleges, with a useful and clear reminder of their object in the Middle Ages, and how they followed in their plan not the monastic establishment, but the private dwelling in the case of the small ones, and the larger manor house in the case of those of greater extent. The remarkable similarity between the ground-plan and general allotment of the parts of the two courts of Queens' College and Haddon Hall was subsequently made manifest by a comparison of their plans on a large scale. The colleges were then affixed to the great plan in chronological order, with a brief account of each foundation, beginning with Peterhouse. Upon the addition of Downing to the map this part of the lecture came to a close. It yet remained for Mr. Willis Clark to deal with the gradual building up of an individual college, and the arrangement of its parts. Peterhouse, as the oldest foundation, was the example selected. The plan was first shown of the primary little building erected on the ground given by Hugh de Balsham, Bishop of Ely, 1284, with the adjacent little church of St. Peter, of early Norman foundation, that served as the chapel. To this were attached successively, as the description proceeded, the dining-hall of 1307, the church of Little St. Mary, superseding St. Peter's in 1350, the library in 1431-50, the kitchen in 1450, the combination room and Master's chamber above in 1460, the new library in 1590 (with the gable addition adjoining the street in 1633-41), and the chapel of Dr. Matthew Wren in 1628-32.

When, at the close of the lecture, the members started for a three hours' walk through the colleges, all of them, it is clear, must have entered into the tour with far more interest and knowledge than could previously have been the case, however intimate might be their acquaintance with the old buildings of Cambridge. Mr. Clark was the chief guide, assisted by Dr. Hardcastle, of Downing, who is acting as honorary local secretary of the meeting. The old features of Peterhouse were narrowly scanned, especially the turret staircase on the south which gave access to the garden from the Master's chamber. The low combination room on the ground floor, recently repanelled, and with Morris and Burne Jones glass in the windows, was rightly described by one of the members as "the most charming room in Cambridge." The old Dutch glass of the east window of the chapel was admired. As to the brilliant picture-windows north and south, so unrestful to the eye, and said to be the best

specimens of Munich glass in England, there seemed to be a general agreement with the Rev. Dr. Cox when he expressed a desire to see them back in their native home. The party then entered Little St. Mary's through the gallery and staircase which connects the college with the church. The remarkably good Decorated tracery of the east window has recently been filled with beautiful glass by Mr. Kemp, but at the west end of the church the peculiarity of his whites having a decided green tinge comes out as rather a drawback to the harmony and grace of the composition. A good Renaissance font cover of 1632, not generally noticed, is well worth attention; it is curious that it escaped destruction at the time of the Rebellion.

At Pembroke the extensive and valuable collection of plate aroused much attention. The celebrated Anathema cup, 1494, given by Bishop Langton, of Winchester, inscribed "Qui alienaverit anathema sit," is the most valuable piece, but the ecclesiologists and others seemed most attracted by the silver-gilt mitre and pastoral staff of Bishop Wren. It was stated in the hall that the mitre was a mere funeral ornament and of base metal; but the experts in plate—such as Mr. W. H. St. John Hope, the Rev. C. R. Manning, of Norwich, and the Rev. E. H. Goddard, of Wilts church-plate fame—at once pronounced it silver-gilt. It has *reponsé* decorations in place of jewels; it stands 11½ in. high, and is 7½ in. in diameter. The metal is lined with a crimson satin cap, lined with white silk and having thick canvas between, and has two crimson lappets edged with gold lace and fringe. It was argued by the Master of Pembroke and others that if not a funeral mitre it was a mere ornament; but Mr. Micklethwaite was able to show, from the condition of the silk, that it certainly had been worn, and to prove by ocular demonstration the possibility of such wear, and to point out how the metal rim was pierced with holes for sewing in the cap. Contrary to the usual opinion, the working of the metal was pronounced to be undoubtedly English. Bishop Wren died in 1667, aged eighty-two, and was buried in Pembroke Chapel, the mitre and staff being carried at the funeral. Dr. Cox stated that there was evidence that the Lichfield restoration bishop, Dr. Hackett, also wore his mitre.

At Queens', the Master's Gallery and adjacent rooms, with their excellent panelling, were much admired, as well as the brickwork of the small court with its gloomy cloisters. The new chapel by Mr. Bodley came in for much admiration and some criticism.

The quadrangle of the old court of Corpus Christi and the original hall (now the kitchen) were ably described by Mr. Clark, and subsequently the Master (Dr. Perowne) displayed the invaluable treasures of the library as well as the wealth of plate. The great wassail horn, given to the Guild of Corpus Christi in 1347, and finely mounted in silver-gilt, was carefully inspected. The horn is, alas! growing so thin that before long it can only be treated as an ornament. The similar and more elaborate horn of Queen's College, Oxford, of like date, is in much better condition. The splendid standing cup and ewer and basin of Archbishop Parker were much admired. The beautiful collection of gems and coins recently bequeathed to the college by the late Rev. S. S. Lewis (the catalogue of which was noticed in last week's *Athenæum*) was inspected with great interest. The last visit was to St. Benedict or Benet's Church, the tower of which is well known as one of the best specimens of Saxon architecture in England. Here the members had the advantage of a lucid address upon Anglo-Saxon church arrangement from Mr. Micklethwaite, together with some remarks by Precentor Venables.

In the evening papers were read by Mr. S. M. Beloe, F.S.A., on the mediæval history of Castle Rising, by the Rev. Dr. Cox (for Mr. Peacock, F.S.A.) on borough English, and by

Mr. J. Bain, F.S.A.Scot., on campanology; but none of them calls for any special comment.

On August 10th the members visited the Cambridgeshire Dykes. Passing Wort's Causeway on the left and striking the Icknield Way between the Pampisford Ditch and the Roman Road, a halt was made. At this point Prof. E. C. Clark explained the run of the Roman Road, and the arguments for assuming it to pertain to that period. The next halt was made where the Icknield Way crosses the well-preserved Balsham Dyke. The party assembled on the ridge of the rampart, when Prof. Clark gave a most lucid and interesting account of the series of dykes that intersect this ancient way at right angles. The professor's theory is that they were constructed by a slowly advancing invading tribe or nation, about A.C. 100, who gradually secured the territory they had won, making the road as they pushed on. More would, however, be heard of this on Thursday evening, when Prof. Ridgeway was to read a paper on this subject. From Newmarket the party proceeded by train to Bury St. Edmunds, where the chief features of interest of the famous Benedictine Abbey were pointed out by Mr. E. M. Dewing. On the return to Cambridge in the evening the Historical Section was opened in the Guildhall by the Bishop of Peterborough.

THE CAMBRIAN ARCHEOLOGICAL ASSOCIATION.

THE forty-seventh annual meeting of the Cambrian Archaeological Association commenced on Monday at Llandeilo-fawr, in Carmarthenshire. It would be difficult to say whether the place selected for the centre from which to make excursions is of most interest to the geologist, the hagiologist, or the lover of beautiful scenery. Llandeilo gives its name to a characteristic geological formation lying between the Upper Silurian beds and the scantily fossiliferous Lingula flags of the Lower Silurian.

A knowledge of the geology of the neighbourhood at once gives a key to the peculiarities of the natural scenery around Llandeilo, and we should strongly advise any one who may be induced to visit this part of Wales to read Sir R. Murchison's 'Silurian System' before starting. Unfortunately it is too ponderous to be carried in the pocket. The situation of Llandeilo is most beautiful, in the pleasantest part of the vale of the Towy, overlooking a fertile *strath*, or *ystrad*, as it is called in Wales, and St. Teilo did well to choose this lovely spot for his great monastery.

The President's address was delivered at the Town Hall at eight o'clock on Monday evening. Sir James Williams-Drummond devoted the principal portion of his discourse to the history of Talley Abbey, the ruins of which are now being excavated.

The excursion on Tuesday was in a northerly direction, to Talley and Dolau Cothy. On the way to Talley a visit was paid to Taliaris Chapel, which was consecrated by Bishop Jeremy Taylor in the time of Charles II. It is at present being restored by a local architect, who has done his best to destroy every vestige of interest the building once possessed. It was a simple little cruciform church, with plain, unpretentious windows, and an old tiled roof, mellowed by time. We shudder to think of what it will look like when the work of destruction is complete. The only further improvement we can suggest is to cut down all the fine old trees with which it is surrounded, so as to bring the landscape into harmony with the rest.

The excavations at Talley are being conducted by a local committee, under the direction of Mr. Stephen Williams, who has already investigated the remains of Strata Florida and Strata Marcella in a similar manner. The ground plan of the interesting church of the Præmonstratensian Abbey of Talley has now been uncovered sufficiently to make out the general arrangements of the different parts. Up to the present no

carved details have been found, and the whole of the work is of the plainest possible nature, the only mouldings being on the angles of the piers supporting the central tower. The whole of the north transept, with its chapels, has been cleared out, and the tile pavements disclosed, unornamented buff and purple tiles forming a check pattern.

Some discussion took place as to the origin of the supposed crannog on the low-lying ground between the two lakes at Talley. The Rev. Charles Chidlow, to whom belongs the credit of having first called attention to the peculiar features of the mound and surrounding earthworks, made out a fair case for the lake dwelling theory. Mr. Edward Laws instanced similar mounds in Pembrokeshire, which turned out to be sepulchral.

After enjoying the hospitality of the President at Edwinstow, where there are some interesting Jacobean plaster ceilings, the party drove on to Dolau Cothy. Here Lieut.-General Sir J. Hills-Johnes received the members most cordially, and showed them the well-known Roman gold mines, called the Gogofau, and the valuable early inscribed stones of the fifth or sixth century. The *PAVLINVS* stone is one of four in Wales bearing this name. Whether the one at Dolau Cothy or any of the rest can fairly claim to be the tombstone of the Paulinus who founded the Celtic monastic school at Whitland, and was present at the synod of Llandewi Brefi in A.D. 519, remains an open question.

In the evening papers were read on the architecture of Talley Abbey, by Mr. Stephen W. Williams, and on the history of the foundation by Mr. Edward Owen.

EGYPT AND MYCENÆ.

Gonville and Caius College, Cambridge, Aug. 8, 1892.

THE view now meeting with general acceptance, both in England and abroad, as to the relations of Egypt and Mycenæ and the definite date thus assigned to Mycenaean antiquities, has recently been called in question by Mr. Cecil Torr. In a series of letters to the *Academy* he has attacked several details in Mr. Flinders Petrie's arguments to which I have no wish to refer here; Mr. Petrie's answers are already before the public. But in a letter to the *Athenæum* of July 30th Mr. Torr opens up the whole question in a more general way, and it seems undesirable that his letter should pass without comment. Both in dealing with Mr. Petrie's discoveries of Mycenaean objects in Egypt, and in speaking of the discoveries of Egyptian objects at Mycenæ and among Mycenaean antiquities in Rhodes, Mr. Cecil Torr points out defects in the evidence which in each isolated case might well be allowed to have considerable importance. But the weak, and in my opinion the fatal, point in his own arguments lies in the fact that he ignores the value of cumulative evidence. Evidence which in a single isolated instance might be regarded as proving very little, and in two cases might be explained away as a remarkable coincidence, acquires, as instances are multiplied, a cumulative force which practically amounts to certainty; and the chances against coincidence, which in one or two instances may not exceed the bounds even of a reasonable probability, approach infinity when those instances are more numerous. Thus, to consider first only those four examples of objects bearing the cartouche of Amenophis III. or his queen discovered among Mycenaean antiquities in Greek lands, Mr. Torr's suggestion that "they might have been brought over long afterwards by pirates, who had been pillaging an old necropolis, or by travellers and traders who found such things for sale," is possible enough if applied to one case only. But that the same thing should have happened in four independent instances is a strain on the credulity even of those most anxious to find some means of avoiding the obvious conclusion, especially when we remem-

ber that no instance can be quoted of similar cartouches being found among any other class of Greek antiquities, or of cartouches of any other period being found among antiquities of Mycenaean type. This evidence alone might well lead M. S. Reinach to say, "Ces constatations ne laissent plus de place au doute." That the cartouche seems in one case to have been bungled in no way affects the evidence, so long as its identity is not disputed; while the suggestion that the cartouches might have been used as an ornament at any later period assumes precisely the same incredible chain of coincidences which is implied by the suggestion of a later accidental importation of the objects on which they occur.

But even this is only half the evidence. Before any Mycenaean antiquities had ever been found in Egypt, the characteristic shape of a vase cut on the tomb of Ramses III. had led Furtwängler and Loeschke to believe that the Mycenaean pottery went back to that period. This conclusion—based on a single instance—was rightly regarded as not proven until it was confirmed by additional evidence. But now that Mycenaean pottery has been found on so many sites in Egypt, invariably together with dated Egyptian antiquities of similar period, and never among objects that can be assigned with certainty to a later date, the cumulative force of the evidence is again convincing, and it is but waste of ingenuity to try to explain away the evidence in individual instances, or to suggest possible alternative hypotheses. In an isolated case such an attempt might succeed in weakening what appears to be a certain proof into a mere probability; but when the combined probabilities are so many and the improbabilities of coincidence are practically infinite, the final result is a demonstration as complete as is possible in this kind of study. And when, in addition to all this, the evidence from Greece and from Egypt tallies with such extraordinary closeness, surely we have before us a mass of evidence which cannot in its main results be invalidated by further discussion, however ingenious the possible explanations that may be suggested in individual instances.

ERNEST GARDNER.

Fine-Art Gossip.

THE Keeper of the Prints has secured for the British Museum sixteen most desirable German and Low Country drawings, which, when he bought them, were in a volume, the binding of which was manifestly by the same hand and in the same style as similar volumes that tradition says were formerly in the possession of the art-loving Earl of Arundel. Some of these reached the British Museum with that bequest of Sir Hans Sloane which is, so to say, the foundation stratum of the great establishment in Bloomsbury. The binding of the newly acquired volume is dated "1637." The volume is therefore, like the others, presumably from the earl's collection. It comprised not fewer than twelve drawings ascribed to Lucas van Leyden, and the acquisition of these causes the English collection of his works to surpass all others in interest for those who wish to study the various styles of Lucas van Leyden. Some of the examples are signed with his well-known Lombardic capital L; others have this letter by a hand which was not his. The genuine Van Leydens embrace three portraits of men, one dated "1513"; then comes a portrait of an old woman, drawn with exceptional vivacity, vigour, and spirit; next, we have a woman with her bosom bare, and holding a plump baby in her arms. As if it was intended to paint it in body colour, the woman's face has been washed with solid white, taking up the black chalk beneath; it is dated "1519." Next comes an elderly man in full front view, seated, and writing at a table; the next is a difficult allegory of a man, standing at the junction of three roads, holding a partisan, and

speaking to the Devil, who rides a heavy Flemish steed, on our right of the composition; it is drawn with a pen in bistre. Then we have a bishop drawn upon primed paper in silver-point. There is little that is Gothic in this specimen. The Holy Ghost appearing to the Virgin, a beautiful and slender damsel, who is kneeling in prayer in an oratory of somewhat debased Gothic, follows. It is an early Flemish drawing of the Gothic epoch, and of much beauty. Hans Schäufelin is represented by a design drawn in pen with sepia, and reminding us of R. Van der Weyden. 'The Last Supper,' by the same, and in the same method, is dated 1509, and signed with the painter's monogram. By a not yet recognized member of the Augsburg School, and very like a Burgmair, is the fresh and spirited illustration, with a pen in bistre, of that popular subject, the apparition of three dead to three living; the latter in this case being ecclesiastics of high degree, the former grim and bony dignitaries, a king and his attendants, who salute the priests in a dignified manner.

MISS STOKES writes:—

"May I ask you to correct the following misstatements in the notice of my work 'Six Months in the Apennines,' which appears in your issue of July 30th? The outline landscape illustrations, as well as most of the sculptures, were drawn in pencil from nature, not, as the reviewer states, 'made from the photographs.' The sources from which the lives and legends of these Irish saints in Italy are taken are all foreign, commencing with Gregory the Great and Jonas of Bobio; therefore it is misleading the reader to say that, 'regarded as narratives, they display the fertility of imagination which has ever been a conspicuous quality in the national character.'"

From the references to her camera in Miss Stokes's 'Letters' it evidently accompanies her on her excursions, the natural inference being it is for use. Whether her outlines are drawn from photographs or the objects themselves is immaterial. Miss Stokes is under an hallucination in imagining that the sources from which she has compiled the lives of her saints are "all foreign." The erudite O'Hanlon, for instance ("authorities for legend of St. Sillan..... O'Hanlon, 'Lives of Irish Saints,'" p. 99 of 'Six Months in the Apennines'), bears a name that is surely racy of the soil.

M. JOSEPH E. STEVENS, elder brother of the more celebrated M. Alfred Stevens, the painter, has died at Brussels in his seventy-third year. He was an *animalier* of considerable ability and originality, an art critic well versed in the theory, practice, and history of painting, and a contributor to the Salons from 1846, where he obtained Medals of the Second Class in 1852 and 1855, a *rappel* in 1857, and in 1861 the Legion of Honour.

As was expected, M. Emmanuel Frémiet has been elected to the *fautuil* of Bonnatssieux in the Académie des Beaux-Arts. To Englishmen the best known of his sculptures is the equestrian 'Jeanne d'Arc' in the Place des Pyramides, Paris. His 'Gorilla carrying off a Woman,' when in the Salon of 1887, created a sensation only equalled by the powerful and original 'Bellone,' in coloured bronze and ivory, by M. Gérôme, which was conspicuous in the *jardin* of the Champs Élysées during the present year. Next in reputation to the 'Jeanne d'Arc' is the equestrian group of a torch-bearer, now at the Hôtel de Ville, Paris. Another example is a 'Faun playing with a Bear's Whelps.' Since the death of Barye, M. Frémiet has held a foremost place as a sculptor of wild and domestic animals, especially cats wild and tame. He was born in 1824, and is a nephew and pupil of Rude.

M. GUSTAVE CUSTAN, a Swiss landscape painter of some reputation, fell from a staircase in the ruins of Crozant and broke his neck on the 31st ult. He was born in 1820, became a pupil of Calame, and exhibited at the Paris Salons from 1853 till 1883.—The death is also

announced of the Austrian painter Charles Müller.

At the National Exhibition of Artistic Industries, to be held at Barcelona in September, there will be an international section of reproductions of works dating before 1816. Only one copy of each reproduction can be exhibited.

MUSIC

THE BAYREUTH FESTIVAL.

THOSE who desired to compare the different casts of 'Parsifal' were disappointed last week, as the performance on Thursday was mainly the same as that of the previous Monday, with the exception that Herr Scheidemann resumed his unsurpassable embodiment of Amfortas. Again, in 'Tristan and Isolde' on Friday the leading parts were in the hands of Herr Vogl and Frau Sucher, whose magnificent impersonations are too familiar to need further description. It should be said, however, that the Munich tenor's voice was in fine order, owing to the comparative rest he has recently enjoyed. As King Marke, Herr Döring created a most favourable impression, thanks to a rich and well-produced baritone voice, inclining to bass.

There were several interesting features in the performance of 'Tannhäuser' on the following Sunday. Although Herr Grüning was reported to be so unwell as to render it doubtful whether he would be able to finish the performance, the young artist gave conclusive proof that he has profited by the criticism he has received with respect to his vocalization, for his method showed a marked improvement, though it is still far from perfect. He acted the part of the Minnesinger with much intelligence, and with welcome freedom from melodramatic exaggerations. A remarkably fine impersonation was that of Venus by Fräulein Mailhac, who must now be regarded as occupying a foremost place in the ranks of Wagnerian artists. A beautiful voice, an excellent appearance, and great histrionic ability are among Fräulein Mailhac's endowments, and now that German opera is becoming established in London she should be offered an engagement whenever circumstances permit. Fräulein Wiborg, who sustained the character of Elizabeth, possesses one essential qualification for the part, namely, that of youth. Norwegian by birth, she studied at Dresden, and entered upon her public career at Schwerin two years ago. Her voice promises well, but it is not yet fully developed, and, speaking generally, her impersonation was simple and girlish, and therefore appropriate according to the views of the best Wagnerian commentators. Herr Scheidemann was superb as Wolfram, and the mounting of the opera again displayed the exceptional resources of the Bayreuth stage, the arrangements of the Venusberg scenes and the atmospheric effects in the third act being singularly beautiful, though one or two matters of detail were open to question. Throughout the long *finale* of the second act, which, as a matter of course, is given in its entirety, the male chorus remained huddled together on the left of the stage, instead of being dispersed in picturesque groups; and no traces of religious emotion were noticeable when the chorus of younger pilgrims was heard from the valley. The orchestra this year is exceptionally fine, the tone of the strings rivaling that of our best English orchestras.

With regard to the future nothing is definitely settled, but in all probability there will be no performances next year, the artists desiring and deserving a holiday. In 1894 'Parsifal' and other works may be repeated, and if practicable 'Der Ring des Nibelungen' will be remounted on a magnificent scale in the following year. The current series of performances will result in a material addition to the reserve fund, which now stands at 17,500*l*.

ENGLISH MADRIGALS.

MAY I call the attention of your musical readers to a most interesting series of printed works of the madrigalian period, which I had lately the good fortune to examine in the library of Lincoln Cathedral, the recent proposal to remove the Wren building of which has so exercised the minds of your architectural correspondents?

The collection contains some fifty sets of sacred and secular compositions, principally from the Italian and Flemish presses, and includes several by composers not named in Fétis, and many issues not inserted in Becker's carefully compiled work.

Amongst the sacred works may be found Lindner's 'Sacre Cantiones,' Nuremberg, 1585, with the "Continuatio," 1588; and of English composers, P. Philipps's 'Cantiones Sacre,' Antwerp, 1612; Byrd and Tallis's 'Cantiones Sacre'; Damon's 'Psalms,' 1591; Day's 'Morning and Evening Prayer,' 1565; Richard Dering's 'Cantica Sacra' for six voices, Antwerp, 1618, and for five voices, 1634. By this author there is also a book of canzonets, Antwerp, 1620, which would contradict the late Mr. Husk's remark in his notice of Dering for Grove's 'Dictionary,' that all his printed works are sacred.

Perhaps the most interesting series of the whole is a set of parts of Byrd's printed works, including the 'Psalms, Sonets,' &c., 1588 and 1611; the 'Songs of Sundrie Natures,' the 1610 edition; the two books of 'Cantiones Sacre'; the two books of Graduals; and lastly the Masses for four and five voices. These last are, I believe, of the greatest rarity. The five-part Mass was edited for the Musical Antiquarian Society by Dr. Rimbault, who considered his own copy almost unique; and the four-part Mass has only lately (Lent, 1890) been edited by Mr. Rockstro and Mr. Barclay Squire, from parts apparently purchased by accident for the British Museum. Judging from the preface to this edition, the editors were not aware of any other existing copy, and the often quoted lot in Bartleman's sale seems to have completely disappeared, unless it should chance to be the set of six volumes which I have just described.

Might one suggest to your readers, with some knowledge of madrigalian compositions, that any research in the cathedral libraries or others might be rewarded by the discovery of works hitherto unknown or only known by name?

J. W. MATTHEW.

Musical Gossip.

THE Board of Trade has at last sanctioned the incorporation of the National Society of Professional Musicians. The association, which numbers about eight hundred members, will in future be known as "The Incorporated Society of Musicians."

THE death is announced of the well-known Leeds organist and conductor Mr. R. S. Burton. He officiated as chorus-master at the festivals of 1858 and 1861, but, disagreeing with the Committee in 1874, was succeeded by Mr. James Broughton.

Nor being able to secure a theatre for operatic purposes, Mr. Lago, it is said, is forming a syndicate for the purpose of building one. "Hope springs eternal in the human breast."

DURING their month's stay at Dublin, which commences next week, the Carl Rosa Opera Company will produce Mr. Joseph Bennett's English version of Bizet's 'Djamileh.' Goring Thomas's 'Golden Web' will be produced at Liverpool early next year.

THE (erstwhile) English composer Eugen d'Albert has just finished his first opera, 'Der Rubin.'

WAGNER'S 'Die Meistersinger' is to be

mounted at the Paris Opéra in the spring, with M. Van Dyck as Walther.

ACCORDING to an American writer, women have composed no fewer than 150 dramatic works (oratorios, operas, operettas, &c.) since 1675. Eighty-seven of these are French, thirty-four Italian, twenty German, seven English, two Dutch, one Russian, one Spanish, and one Swedish.

M. SAINT-SAËNS has recently finished a trio for pianoforte, violin, and 'cello.

M. WIDOR has nearly finished a grand symphony for orchestra, chorus, and organ, which is to be heard for the first time at the opening of a new concert-hall at Geneva in February next.

'GUNTREAM,' a new opera by Herr Richard Strauss, is to be given at Weimar.

THE new opera-house at Berlin, a plan for which has just been decided upon, is to cost four millions of marks.

PREPARATIONS are being made for the celebration, on the 7th of October, of the 150th anniversary of the opening of the Berlin opera, which was inaugurated in 1742 with a performance of Graun's 'Cesare e Cleopatra.'

AT Wiesbaden great success has been achieved by a ballet entitled 'Spring,' the work of two ladies, Madame Balbo, professor of dancing, being responsible for the *scenario* and Fräulein von Pfeilschifter for the music.

'CHRISTOPHER COLUMBUS,' an opera composed in honour of the great navigator by Vedral-Careto, will be produced at Barcelona in the autumn.

A SCHEME is on foot for the establishment of a Conservatoire of Music at Constantinople. Its realization is pretty certain, as the Sultan—who, by the way, is a pianist of some pretensions—is personally interesting himself in the matter.

THE Swedish composer A. Hallen has been invited to conduct a concert of Swedish music at the Vienna Exhibition. And as no Norwegian musician of eminence has been found willing to go to Vienna, Mr. Hallen has been asked to perform also a few works by Grieg.

DRAMA

Sophocles: the Plays and Fragments. With Critical Notes, Commentary, and Translation in English Prose, by R. C. Jebb. —Part IV. *The Philoctetes.* —Part V. *The Trachiniae.* (Cambridge, University Press.)

THE Cambridge Professor of Greek is to be heartily congratulated on having accomplished more than half of his edition of Sophocles. As we have already spoken of a former part of this great work as "incomparable"—an epithet we are still prepared to stand by—and as the fourth and fifth volumes exhibit all the general excellences of their predecessors in full measure, all eulogies may be taken as written and read. This much, however, we will premise before proceeding to the business of finding fault, that it is almost safe to say that no other living scholar could have produced so satisfactory an edition of the 'Philoctetes,' well up to date in textual niceties, in archaeological illustration, and in sound scholarship. But like all editors of the most advanced school, he has paid the inevitable penalty of multifarious specialism in an occasional loss of insight into his author's meaning or intention, which insight seems to demand an undistracted attention to the story and its dramatic evolution. We are not quite satisfied with Prof. Jebb's conception of the characters of Antigone and Deianeira, but

with regard to the 'Philoctetes' we go so far as to assert that he has missed or misunderstood two at least of the most important points of interest presented by the plot. The following remarks (p. xxix) on vv. 539-638 constitute the main ground for this really startling assertion:—

"Neoptolemus has already won the confidence of Philoctetes,—who is eager to sail with him,—when the pretended merchant appears (542). The story which he tells makes Philoctetes still more impatient to start than he was before; but that is all. It has no new effect upon the action. So far as the structure of the plot is concerned, it might be simply cut out. The scene, which is admirably written, has, however, an indirect advantage, which must be considered as its justification from a dramatic point of view. The merchant's statement that Odysseus is on his way to Lemnos brings out the feeling with which Philoctetes regards such an errand. 'Sooner would I hearken to that deadliest of my foes, the viper which made me the cripple that I am!'"

It had manifestly escaped Prof. Jebb's memory when he wrote this paragraph that the merchant's announcement of the impending arrival of Odysseus and other Greeks affords the alleged motive which induced Philoctetes to give his bow into the care of Neoptolemus just before he went to sleep, vv. 769 ff., and consequently must be regarded as a cardinal point of the action. It would be difficult, if not impossible, to find such another slip as this in all Prof. Jebb's editions of Sophocles's dramas.

But the importance of the episode in question does not end here. It surely counts for something that Philoctetes has been informed that the Greeks must get him to Troy, *πείσαντες λόγῳ* (v. 612), *λόγοισι μαλθακοῖς* (v. 629). Yet, again, in spite of what seems to have been generally regarded as the exposure of the whole scheme of Odysseus and Neoptolemus, vv. 919-1069, we find Philoctetes, vv. 1362 ff., still believing Neoptolemus's account of himself, given vv. 362-384—a piece of credulity not easy to understand, which, however, we believe, has never been commented upon. The solution of this difficulty seems to be furnished by the hypothesis that Philoctetes supposed Odysseus to have arrived (as he might according to the merchant's tale) while he (Philoctetes) was asleep, and then to have persuaded Neoptolemus into a treacherous detention of the arms which he had got possession of innocently, but that Neoptolemus believed Philoctetes to have been more fully undeceived than was really the case, and to be regarding him as the agent of the Atreidae. The language used by Philoctetes is equivocal; for instance, in v. 971, *πρὸς κακῶν δ' ἀνδρῶν μαθὼν | τοῖσιν ἦκειν αἰσχρά*, the word *ἦκειν* may be interpreted "to have come (to Lemnos)," or "to have come back (from a colloquy with Ulysses held at a short distance from me while I slept)." This hypothesis not only gets rid of a difficulty which, though it has so long escaped notice, is yet obvious when once attention has been directed to it, but also enhances the interest and beauty of the last act. The penitent Neoptolemus, believing that the full extent of his deceit is understood and forgiven, and enjoying the praise of his new friend, vv. 1314-1315, and his confidence—*πῶς ἀπιστήσω λόγους | τοῖς τοῦδ', ὅς εὖνους ὦν ἐμοὶ παρήνευσεν* (v. 1350)

—must have been startled and dismayed when he heard vv. 1358–1368. He cannot bring himself to confess the truth, and the desire of avoiding further shame, and dread of incurring the wounded hero's wrath again, must have been intended by the dramatist to be determining motives to Neoptolemus's consent to throw over Odysseus and go to Malis with Philoctetes, not, perhaps, without a faint hope that his self-sacrifice might be somehow rewarded after all by the fulfilment of the prophecy of Helenus.

No one seems to have troubled himself to inquire what Neoptolemus proposed to do with Odysseus, who would have had either to go against his will to Malis or to be left on Lemnos, if he and Neoptolemus had only one ship. Prof. Jebb intimates, p. xxiii, "Odysseus now departs to the ship"; though on p. 6 we read, "Odysseus returns to his ship," and on p. xxx the seamen wish "to second the design of their master, Neoptolemus," cf. vv. 540, 543. The supposition that there were two ships obviates the necessity of crediting Neoptolemus with the contemplation of an outrage just at the moment when his better nature was in the ascendant. It is quite unnecessary that the ship of Odysseus should be mentioned, and its presence might be made known to the spectators in many ways; for instance, by the appearance of Odysseus's sailors in attendance on their master, vv. 1221 ff. In vv. 1252–1255 and 1297, 1298, it is intimated that Odysseus can try to coerce Neoptolemus; which would be absurd if Odysseus were unattended, while Neoptolemus had his crew to help him. Moreover, the most obvious explanation of vv. 1257–8, *καίτοι σ' εἰσώ τῷ δὲ σύμπαντι στρατῷ λέξω τὰδ' ἄλθω*, is that Odysseus can leave the island at will in his own ship.

The text and the critical notes are for the most part all that could be desired. The editor's own emendations are judiciously rare, some of them being acceptable, e.g., *παρὸς* for *πᾶσι*, v. 728, which is, perhaps, not quite convincing, and *ποιέ* for *ποιᾶς*, v. 752, which correct grammar has long demanded in vain; and *δεῖνός* *οδότης* *τῶνδ' οἰκ* (for *ἐκ*) *μελάθρων*, v. 147. The alteration *Τραχινίαν* *τε* *δεῖράδ' ἥδ' ἐς εὐροον*, v. 491, for *Τ. τε* *δεῖράδα* *καὶ τὸν εὐροον*, is ingenious; but one regrets the loss of the article, and it is, of course, possible that *τε* *δεῖράδα* is a false restoration for a feminine noun followed by *τε*, for instance, *ἄκραν τε*. In old majuscules AKPAN TE, if damaged so that only Λ PA was left visible, might easily suggest ΔΕΙΡΑΔΑ, and the required *τε* would be inserted before it. For v. 782 MSS. generally give *ἀλλὰ δέδοικ' ὃ παῖ μὴ μ' ἀτέλῃσ' εὐχῇ*, which is manifestly unsound. Our editor prints *ἀλλ' ὄκνος, ὃ παῖ, μὴ ἀτέλεστ' εὐχῇ μ' ἔχει*, where the position of *μ'* is unsatisfactory. It is a pity he was not contented with adapting from Musgrave, *ἀλλὰ δέδοικ', ὃ παῖ, μὴ ἀτέλεστ' εὐχῇ*. We are told, to be sure, "A solitary dochmiac dimeter is here inconceivable." But if such a verse be permissible anywhere it is pre-eminently appropriate here, where the even flow of dialogue is abruptly checked by premonitory symptoms of the impending agony, which, though Philoctetes immediately recovers his self-command, wrings

from him four extra-metral *bacchii* and two *cretici* in the course of eighteen *senarii*. The passage in the 'Trachiniæ' from v. 1046 to v. 1258 consists of *senarii* broken only at v. 1081 by *αἰαὶ ὃ τάλας | ἐξ ἐξ*, and vv. 1085–6, *ὠναξ' Αἰδῶ, δέξαι μ', | ὃ Διὸς ἄκτις, πάλσον*, interruptions which seem to be just as much and just as little inconceivable as a double dochmiac in 'Philoctetes,' v. 782. The correction *ἐγγελά* for *γελά* *μον*, v. 1125, seems certain. The brilliant suggestion, first proposed by Prof. Jebb in 1869, for the restoration of vv. 1149, 1150, *φυγᾷ μ' οὐκέτ' ἀπ' αὐλίων | πελάτ'*—namely, *μῆκέτ' ἀπ' αὐλίων φυγᾷ | πηδᾶτ'*—all but compels acceptance. But it is just possible that by merely altering *πελάτ'* to *πηδᾶτ'* by Prof. Jebb, and making the slight change from *ἐμᾶν*, v. 1126, to *ἀμᾶν*, we may keep the MS. *φυγᾷ μ' οὐκέτ'*, with *μ'*, accusative *κατὰ σύνεσιν*, governed by *φυγᾷ* *πηδᾶτ'* = *φεύγετε*. As to metre, the variation in the quantity of the anacrusis and the syncope immediately following are illustrated by vv. 1134, 1157, *ἄλλον δ' ἐν μεταλλαγᾷ . . . ἑμᾶς σαρκὸς αἰόλας*. Quite as ingenious, and somewhat more certain, is the substitution, vv. 1153–4, of *ὃ δὲ χάρος ἄρ' οὐκέτι | φοβητὸς, οὐκέθ' ἱμῖν* for *ὃδε χάρος ἐρύκεται | οὐκέτι φοβητὸς ὅμιν*.

We cannot approve the alteration, adopted from Wecklein, of *ἔστω* to *ἴτω* (v. 1254), which Prof. Jebb rightly says "seems the fitter word where bold indifference to possible consequences is declared." But in this passage the milder phrase is more contemptuous, more dignified, and more effective. The translation of *ἡ ἴκνησις*, v. 1344, by "heightening of thy gain" is open to question, as "thy gain in return" seems much more to the point. Schaefer's insertion of *ἄν*, v. 895, is pronounced "clearly right, because the question here is a practical one; it does not refer merely to an abstract possibility." It is strange that Prof. Jebb has failed to see that the question "What am I to do next?" is not practical unless an answer is expected. The insertion of *ἄν* brings down the question from a tragic height of perplexity to a dead level of commonplace, quite out of harmony with the tone of the following verses. In the note on *δρῶμ'*, which deals with the optative of contracted verbs, mention should be made of the preference of verbs in *-μι* for the optative *-ι*, not *-ν*, in the plural (cf. Curtius, 'Gk. Vb.' ch. xiv. §§ 83–85). On p. lxiii, in the numerical scheme of the third period of the second strophe of the second kommos, the sixth verse of the period, =4, is omitted by an oversight.

It is a relief to turn from such details of criticism to the manifold attractions of this most elaborate edition. Prof. Jebb not only conducts us easily and pleasantly over the course of the drama, but also indulges us with charming *détours* along by-paths of collateral information, such as the note on Heracles, *ὃ χάλασπις ἀνὴρ*, p. 120; that on artistic representations of the burning and apotheosis of the said hero, p. 121; and the excursus on the Lemnian volcano, p. 242. We must not omit to mention, *à propos* of our notice of the alteration of *ποιῆς*, v. 752, that Prof. Jebb has given his high sanction to Dr. Rutherford's spelling, *ποιήσω*, κ.τ.λ., for excellent reasons (p. 27), which are thus summarized:—

"I rely primarily on the epigraphic evidence belonging to the poet's own time: but L's prevailing practice must also be considered as strengthening the grounds for believing that those inscriptions represent the general rule."

The translation is executed in the best possible taste, and does more than justice to the least attractive of the extant dramas of Sophocles.

The general remarks which have been made upon the 'Philoctetes' apply with equal force to the 'Trachiniæ.' With regard to the text, the conjecture *λυτήριον λώφημα* for *λυτήριον λύπημα* (v. 554) is ingenious, but not convincing, as *λύπημα* seems to be a corrected orthography, so that the letters give no clue to what has been lost before *-μα*, while Hermann's *κῆλημα* is supported by vv. 998 and 1002. The objection to *ἀγῆθης* for *ἀήθης* (v. 869) is that it is applicable to an aged woman irrespective of any special trouble. It is hard to see why *ἀήθης* should be condemned if it be interpreted quite literally, "with unwonted gait." In v. 895 the MSS. *δόμοισι* gives a better metre than Nauck's *δομοῖς*, which Prof. Jebb adopts. In v. 996 *οἶαν ἄμ' ῥ'* is manifestly a printer's error. The analysis of the poet's conception of Deianeira's character and motives is full of interest, and Prof. Jebb is unquestionably right in defending this charming creation from the charges of revengefulness and dissimulation. But his view of Deianeira's entire blamelessness is clearly mistaken, and detracts from the intensity of the situation. We read:—

"She, whose patient self-control has sustained her so long, has come to a pass where it is a necessity of woman's nature to find some remedy. Neither Iolè nor Heracles shall be harmed; but she must try to reconquer her husband's love. Having decided to use the 'love-charm,' she executes the resolve with feverish haste. The philtre is a last hope—nothing more. With visible trepidation she imparts her plan to the Chorus. The robe has just been sent off, when an accident reveals the nature of the 'love-charm.' 'Might she not have surmised this sooner,—it may be asked,—seeing from whom the gift came?' But her simple faith in the Centaur's precepts was thoroughly natural and characteristic. Her thoughts had never dwelt on *him* or his motive; they were absorbed in Heracles."—P. xxxiii.

This account of her motive is inconsistent with vv. 552 to 597. She has made up her mind to send the charmed robe to Heracles, and holds it ready to deliver to Lichas. But she still has misgivings:—

*εἴ τι μὴ δοκῶ
πράσσειν μάταιον· εἰ δὲ μὴ, πεπαισσομαι*
(vv. 586–7), which she thus invites the chorus to assuage. They encourage her, whereupon she rejoins:—

*οὕτως ἔχει γ' ἡ πίστις, ὥς τὸ μὲν δοκεῖν
ἐνέστι, πείρα δ' οὐ προσωμίλησά πο.*

They again encourage her, just as Lichas approaches; so she finally determines to run the risk, bidding the chorus keep her secret. The desire for secrecy need not indicate consciousness of guilt, but the sudden access of shame at having to hold her own against Iolè's youth and beauty by the use of a philtre. These suggestive lines, vv. 586–597, are not mentioned in Prof. Jebb's analysis (p. xxvii). She is so far guilty that outraged love and pride impel her to resort to a desperate remedy, and to overcome—not without effort and seeking support

from others, so as to deaden her sense of responsibility—the scruples she has long cherished about using the gift of Nessus. She has no wish to injure her husband, and she feels almost sure that Nessus was not deceiving her, but she is not quite sure. Nothing but supreme despair would have induced her to make the venture. She may never have gone so far as to think that the charm would perhaps prove fatal, but may only have entertained a vague idea that it might prove mischievous. Her fault consisted in thrusting aside for a time this distrust, and yielding to the irresistible temptation to recover her husband's love even at slight risk. This is the view which the chorus takes when (v. 841) they say ὦν ἀδ' ἰ τλάμων ἄκνος, "from such things this hapless one did not shrink," not "of such things.....had no foreboding." Prof. Jebb's view has also led him to give the forced interpretation "without knowledge" to ἀκούσα, v. 935. The theory of Deianeira's perfect innocence provides a poor answer to the questions of the chorus, vv. 813-4:—

τί σίγ' ἀφέρπεις; οὐ κάτοιισθ' ὀδοῦνεκα
ξυνηγορεῖς σιγῶσα τῇ κατηγορήσῃ;

Prof. Jebb's account of her silence is not satisfactory, as it suggests no motive in Deianeira's mind for her submissive acquiescence in an unjust accusation, and therefore implies that dramatic exigencies induced the poet to arrange an inexplicable situation, impressive, perhaps, but inartistic in its intrinsic improbability. We read, pp. xxxiii-xxxiv:—

"Her silence at the end of her son's narrative,—when, with his curse sounding in her ears, she turns away to enter the house,—is remarkable in one particular among the master-strokes of tragic effect. A reader feels it so powerfully that the best acting could scarcely make it more impressive to a spectator. The reason of this is worth noticing, as a point of the dramatist's art. When Hyllus ends his speech, we feel an eager wish that he could at once be made aware of his mother's innocence. The Chorus gives expression to our wish:—'Why dost thou depart in silence?' they say to Deianeira: 'Knowest thou not that thy silence pleads for thine accuser?' And yet that silence is not broken."

We cannot agree that the Deianeira of the 'Trachiniae,' as understood by Prof. Jebb, "is dramatically effective in the highest degree." The desperate woman whose natural touch of moral weakness and error by its awful result drives her to the blackest depths of remorse is a far more powerful subject for tragedy than a patient Grisilde who innocently falls a victim to unthinking credulity, and who sacrifices her character, her son's esteem, and her life in the witless distraction of grief and horror.

In other respects the criticism of the drama is acute and profoundly interesting. Sophocles's conception of Heracles is, we are told, archaic and Dorian. The diminution of interest after Deianeira's death, owing to a lack of artistic unity in the drama, is commented upon with judgment. The part of Hyllus receives the sympathetic appreciation which it undoubtedly deserves.

Dramatic Gossip.

THE end of the least prosperous season of modern times has naturally been premature, and much more than half the London houses are now closed. Those that have most success-

fully combated adverse influences have been the smaller houses. Toole's has found in 'Walker, London,' a success such as it has never perhaps known, and seems likely to tide over the holiday season without any cessation of performances. With an elastic bill, capable of admitting any amount of novelty with little outward demonstration of change, the Court has an unbroken record of success. After much dangerous navigation the Strand reached harbour with 'Niobe all Smiles.' The sacred lamp of burlesque still burns at the Gaiety; and the Criterion and the Comedy give effervescent farce. Melodrama flourishes at the Adelphi, and drama holds possession of the Princess's, while the hybrid 'Broken Melody' struggles on, thanks to the 'cello-playing, at the Prince of Wales's. The outlying theatres remain independent of the influences of the seasons.

MESSRS. GATTI are credited with the intention to reopen the Vaudeville Theatre, probably with a revival of 'Our Boys.' It is to be hoped, if the surmise is true, that Messrs. James and Thorne will reappear in their old home. The fact that the two houses occupied by Messrs. Gatti, the Adelphi and the Vaudeville, are close together involves an advantage to the management. Besides, one may act as chapel of ease to the other.

MISS OLGA BRANDON has played at the Crystal Palace Julia in 'The Hunchback,' going thus altogether outside the line she ordinarily assumes.

AMONG rumours are that Mr. W. S. Penley will go into management at Christmas, and that Mr. Beerbohm Tree intends to play Macbeth and Othello.

MADAME SARAH BERNHARDT starts next week on a fresh tour through Europe, to extend over twelve months. Germany, as under the shadow of her august displeasure, will, however, be excluded from her "progress."

M. A. DECOURCELLE, examiner of plays at the Comédie Française, and himself a playwright, is dead.

MISCELLANEA

Shade=Parting.—In the *Athenæum* of July 23rd, No. 3378, p. 121, the reviewer of Dr. Sweet's 'New English Grammar' says: "Another relic of O.E. *scēdan*, 'separate,' is to be found in the north of Ireland, where to *shade* means 'to part the hair,' and *shade*, 'the parting,' just as *schade* in O.E." The same usage is quite common in Scotland at the present time, only our pronunciation of the word is *shed*, as in "watershed." A striking literary use of *shed* in the sense of "parting of the hair" is to be found in Gavin Douglas's version of *Æneid* II. 682. Virgil describes the portentous flame licking the hair of little Iulus in these terms:—

Ecce levis summo de vertice visus Iuli
Fundere lumen apex, tactu que innoxia molli
Lambere flamma comas, et circum tempora pasci.

Douglas interprets the passage thus:—

For lo! the top of little Ascanius held
Amang the duleful armes, will of reid
Of his parents, from the *shed* of his crown,
Schone all of lycht wnto the grond adoun, &c.

The "shed of his crown" is the parting of the hair on the crown of the head. In his tender and pathetic ballad 'My Heid is like to Rend, Willie,' Motherwell (1797-1835) has an example of the verb:—

Let me sit on your knee, Willie,
Let me *shed* by your hair,
And look into the face, Willie,
I never sall see mair.

THOMAS BAYNE.

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